

Musik of The Ephrata Cloister



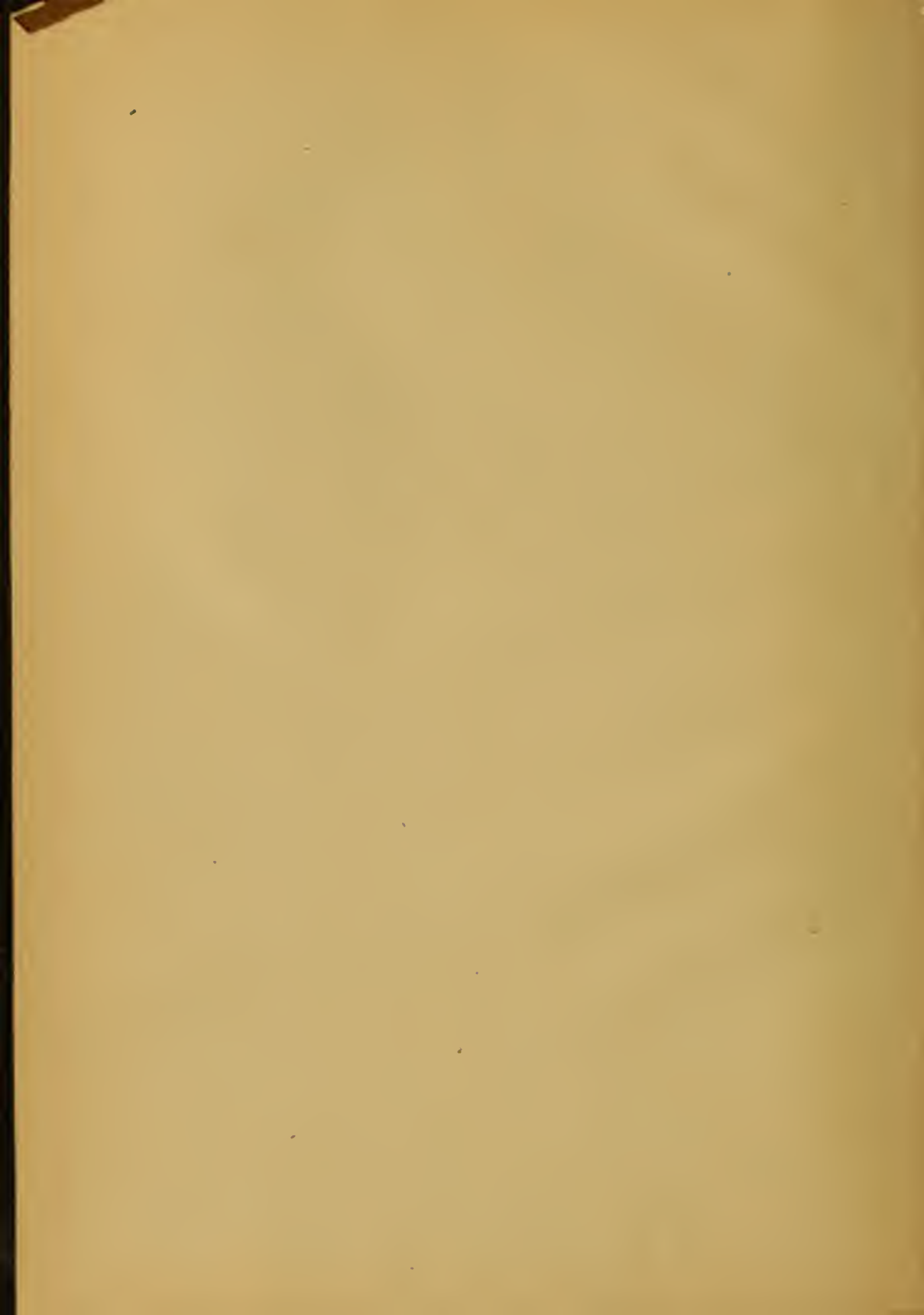
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The Music of the Ephrata Cloister.

A Monograph amplifying the chapter on Music in Volume II of "The German Sectarians."

Conrad Beissel's treatise on harmony, as set forth in the preface to the Ephrata Turtel Taube of 1747, is fully explained and illustrated with fac-simile reproductions of parts of the text and Ephrata Music and scores in both the original and modern form, which are now for the first time correctly transposed into modern notation.

The book is bound in fine cloth, gilt top, uncut edges, royal 8vo., pp. 108, sent post paid, \$2.00. Edition limited to two hundred and fifty copies.

(Reprinted from Proceedings of Pennsylvania-German Society, Vol. XII)

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JULIUS F. SACHSE,

4428 Pine Street,

Philadelphia.



MUSIC OF THE EPHRATA CLOISTER.



PHOTO BY J. F. BACHAE

GENERAL VIEW OF THE KLOSTER GROUNDS AT EPHRATA.

A VIEW FROM MEADOW TOWARDS ZION HILL

B-VIEW FROM ZION HILL



The
Music of The Ephrata Cloister

ALSO

Conrad Beissel's Treatise on Music

AS SET FORTH IN A PREFACE TO THE

"Turtel Taube" of 1747

AMPLIFIED WITH FAC-SIMILE REPRODUCTIONS OF PARTS OF THE TEXT
AND SOME ORIGINAL EPHRATA MUSIC

OF THE

**Weyrauchs Hügel, 1739; Rosen und Lilien, 1745; Turtel Taube,
1747; Choral Buch, 1754, etc.**

BY



JULIUS FRIEDRICH SACHSE, LITT.D.

*Member American Philosophical Society—Historical Society of Pennsylvania—Pennsylvania-
German Society—American Historical Association—XIII International
Congress of Orientalists, etc., etc.*

Reprinted from Volume XII., Proceedings of the Pennsylvania-German Society



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1903

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JULIUS FRIEDRICH SACHSE.

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PREFACE.



WITHOUT doubt the music of the Ephrata Cloister, as evolved in the Settlement on the Cocalico, during the first half of the XVIII. century, and based on Beissel's peculiar system of harmony, exercised a far greater influence upon the community at large than is generally supposed. It not only had its effect upon the social life and development of the German settlers of Lancaster and adjoining counties who had fallen away from the orthodox faith of their fathers, by guiding their thoughts and minds into a spiritual channel; but it gradually extended its influence beyond its original bounds, across the Susquehanna; and in the course of a few years we find it installed in the valleys of the Antietam and Shenandoah where it found a lodgment until long after the parent community had passed out of existence.

It was even carried west of the Alleghanies, and into far-off New England, by these pious celibates, and it is not altogether improbable that one of the Ephrata tune books was largely instrumental in shaping the musical work of the Yankee tanner.

For many years this native Pennsylvania-German music

was a sealed book to the student and historian, but the recent discovery of the original score and tune books of the Cloister, together with Beissel's "Dissertation on Harmony," as set forth in the preface of the hymnal known as the *Turtel Taube*, enables us now for the first time to give the English reader a clear insight into this peculiar product. For the translation of the "Dissertation" and for the transposition of several musical numbers into modern notation, we are indebted to the Rev. J. F. Ohl, Mus.D., of Philadelphia.

Thanks are also due to General John F. Roller, of Harrisonberg, Va., for valuable aid rendered the writer in tracing the history of the German sectarians in Virginia; to Mr. W. H. Richardson, of Norristown, Pa., for two valuable illustrations; and to J. F. Mentzer, M.D., of Ephrata, and other fellow-members of the Pennsylvania-German Society who have so generously aided the writer in his researches during the past years.

JULIUS FRIEDRICH SACHSE.

PHILADELPHIA, December, 1902.



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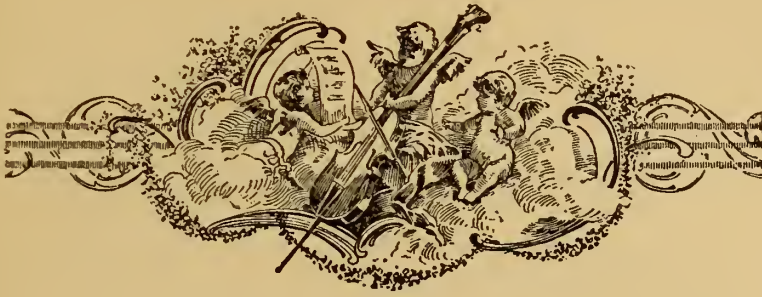
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CHAPTER I.

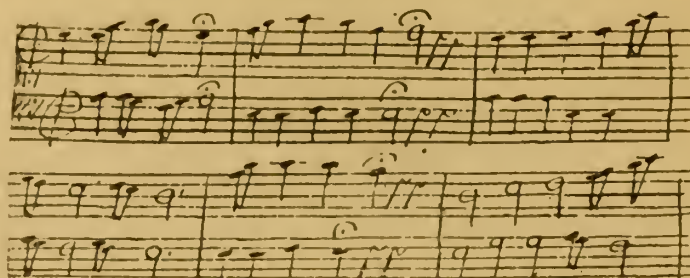
THE MUSIC OF THE CLOISTER.



VEN more interesting than the high-gabled cloister buildings at Ephrata, with their curious history and associations, or the issues of the printing-office and writing room, with its ornate specimens of caligraphy, is the music of the Ephrata Kloster, with its distinctive system of harmony, unique nota-

tion and quaint melodies, with a peculiar method of vocal rendition, all of which were an outgrowth of the theosophy taught by Conrad Beissel and his followers on the Cocalico.

That this singular system of harmony (if strictly speaking it can be called a system), was an original evolution



Die Feste das ich Gott soll ergeben und
 immer soll in der ewigen Welt sein
 in einem ewigen Leben bleibend an
 dem Willen der mit soll sein also ein
 ofen mich, rüber es mir rüber ist mir
 bezeugt, und rüber ist das immer ist
 Gottes

Wenn kein mich folgen darf im Leben
 der selbst rüber und die offener ist, der
 man mit allem sich ergeben und
 in dem immer ist, in der ewigen Welt
 als man gilt den und Gott ist
 als dem großen Gott, der und die
 selbst ein alle Welt. 3

Was sollt sonst rüber und das leben
 als ein alle in ewigen in dem Leben
 und in der ewigen Welt und in dem
 so Gott und das Leben ein

from the brain of the Magus on the Cocalico cannot be denied, and it has the additional distinction of being the first original treatise on harmony to be published in the western world. This was fully a quarter of a century before the Yankee tanner, William Billings, published his "New England Psalm Singer."



MAIN BUILDING OF THE SNOWHILL INSTITUTION.

Contemporary accounts by visitors to the Ephrata community during the eighteenth century, all bear witness to the peculiar sweetness and weird beauty of the song of the sisterhood, and the impressive cadence of the chorals and hymns of the combined choirs. Some writers even dwell upon the angelic or celestial quality of the vocal music as it floated through the spaces of the large Saal, as the responses were sung and reverberated from gallery to choir.

Much of the beauty of the music was no doubt due to the quality of the voices and the way they were used.

With the decline of the monastic or celibate feature of the Ephrata community, the music of the Kloster fell into disuse, and gradually became a lost art. The only place where any attempt was made to keep the Ephrata music alive, was at the institution known as the "Nunnery" at Snowhill in Franklin County. Here the music and Beis-

sel's system of harmony were fostered, taught and practiced until a few years ago, when the last of the Snowhill celibates passed from time into eternity.



SPECIMEN OF EPHRATA PENWORK FROM MS. HYMN-BOOK OF 1745.

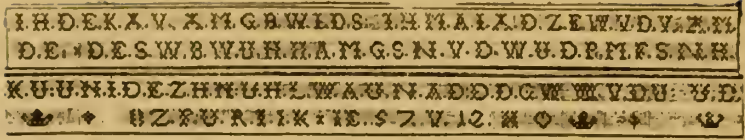
It may truthfully be said that during the whole of the nineteenth century no effort was made outside of the Snowhill "Nunnery" to practice or keep alive this distinctive Pennsylvania-German music.

The manuscript music books, frequently embellished with beautiful penwork, became objects for the cupidity of the book collector, and are now scattered. A few have found resting-places in museums and great libraries of the country, but some of the best specimens are in private hands.

Unfortunately many of the music books of the Ephrata community deteriorated, by virtue of the peculiar composition of the ink used, which destroyed the fiber of the paper. Others again suffered from careless handling in addition to the ravages of time; then again in many cases copies were thrown aside or destroyed by their ignorant owners as worthless Dutch books. Thus it happens that the original collection of the Ephrata manuscript music, which was never a very large one, is now scattered, and specimens are eagerly sought after and difficult to obtain.

During the past quarter of a century the writer has made a systematic search for such music, scores and books, not passing even fragments. His search has been rewarded to so great an extent that it is now possible again to form a conception of Beissel's remarkable musical productions, and have them rendered once more in their original form.

Particular attention has also been devoted to the published accounts of Beissel's theories on harmony, in both the *Chronicon Ephratense* and the hymn-book known as the *Turtel Taube* of 1747. Comparisons have been made between original scores by Beissel and the elementary exercises used in the singing school, as well as with the finished and concerted pieces used at the Kloster services. Thus we are now in a position to form a tolerably clear idea of this system of harmony which had its development on the banks of the Cocalico, as well as of the original manner of rendering the music.



FROM AN EPHRATA SAMPLER.

Conrad Beissel evidently had but a scant acquaintance with the church music of the Reformation period, and his musical compositions, it now appears, stand in the same category with his theosophical writings. The music of the Ephrata Kloster is entirely unlike the ancient church music, and it has none of the rhythm and swing of either the religious or secular folk-song of the Reformation. Our



BETHANIA, THE OLD BROTHER HOUSE.

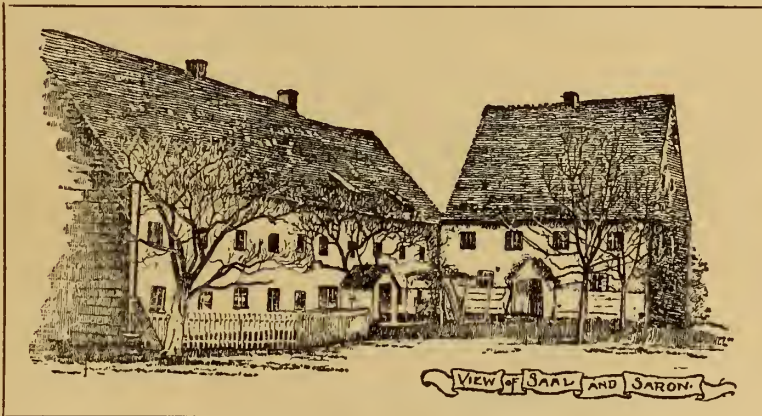
Ephrata music, like the hymns to which they were set, contains many elements of mysticism.

It will be remembered that this music, with its peculiar system of harmony, was a native Pennsylvania product—

the earliest and most original distinctive system of music evolved in the western world during the eighteenth century. Though crude in many of its progressions and often incorrect in its harmonies, yet from both an historical and a musical standpoint it is unique and valuable.

Sung as it was with fervor and feeling, by the enthusiastic mystic celibates within the confines of the Kloster Saal, the music unquestionably had a charm of its own.

The history of the old Kloster has for years been a fruitful subject for writers of varied accomplishments. No matter from what point of view we approach it—whether from a domestic, social, religious, educational or architectural one—we are astounded with the wealth of the novel situations which present themselves before us, changing at every turn with kaleidoscopic rapidity, ever presenting new



SISTER HOUSE AND CHAPEL.

and curious combinations, and offering for consideration themes for study and an incentive for further research and discovery.

During the past quarter of a century, the reading public has been kept tolerably well informed of the history of this mystic community that had its origin in Lancaster County within our own State. In most cases these accounts were mere newspaper sketches, superficially written by the average reporter of the day, who usually has a vivid imagination, without any time or training for research or historic investigation.



DR. WM. M. FAHNESTOCK, b. APRIL 10, 1802; d. DEC. 15, 1854.

Even worse than these ephemeral stories, we have been afflicted with occasional dissertations and opinions by would-be authorities, who, although totally ignorant of the German tongue, and the habits and customs of our people and their literature, have set themselves up to speak authoritatively of the Ephrata people, their writings and

MUSIC OF THE EPHRATA CLOISTER.



PROF. OSWALD SEIDENSTICKER.

B. MAY 3, 1825. D. JANUARY 10, 1894.

music. These, in almost every case have been mere idle vaporings, unworthy of notice and valueless for reference, except as to such portions as they have taken bodily from the publications of the Pennsylvania-German Society—or its members.

In bold contrast with the above screeds, we have a number of fugitive and fragmentary papers in both German and English—publications of great value by such writers, investigators and scholars as the late Dr. Wm. M. Fahnestock, Professor Oswald Seidensticker and others.

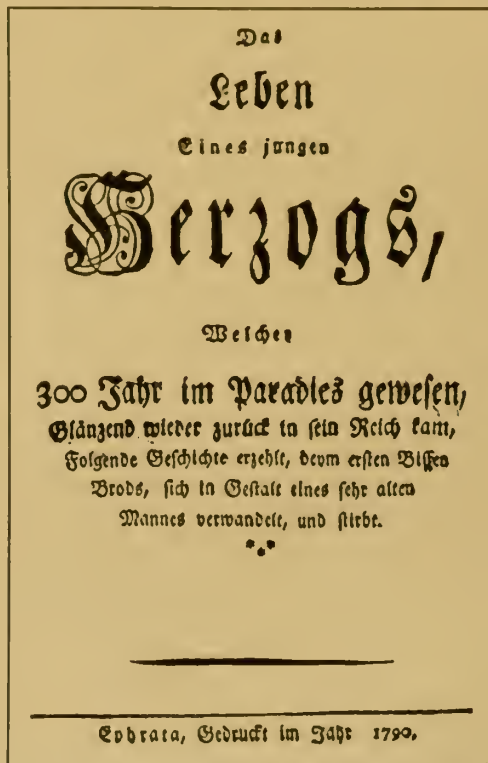
These publications were followed by the “Critical and Legendary History of the Ephrata Cloister and the Dunkers,” an exhaustive work by the present writer, forming the basis of his “German Sectarians.” This work, representing a research and labor of more than twenty years, was supposed to have been exhaustive, giving the whole history of the movement and settlement of the mystic community, as well as a complete list of the issues of the Ephrata press and a bibliography of the Kloster. But since its issue, a number of new imprints, broadsides and manuscripts have come to light, chiefly through the incentive offered by the pub-



TITLE OF ARNDT'S SPIRITUAL
PRAYERS.

lished list in the "German Sectarians," among them being a copy of Arndt's *Gebethe*, supposed to have been the earliest issue of the Ephrata press.

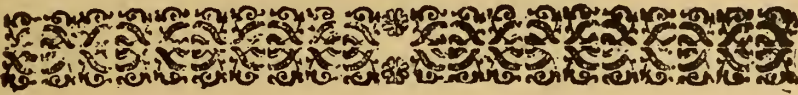
So far as the writer has been able to discover in his investigations of the Ephrata press, there are evidences of



A LATELY DISCOVERED EPHRATA IMPRINT.

three instances where efforts were made to issue an original work of the community in both German and English.

The first of these was Beissel's *Wunderschrift* (1745). The English version, "A Dissertation on Man's Fall," was not printed until 1765.



Die tiefe Angelegenheit meines Geistes hat unsre Ursache gegeben diese Wunder-Schrift aufzu setzen: u. etwas wehniges davon an den Tag zu geben, nemlich: durch welche unbeschreibliche Angelegenheiten ich daran gekommen bin. Und ob sich schon die Schrift zur vollen Güte selbst anpreist: so will doch, als zur Vorrede, etwas anmerken, um einen Eingang zur Sache zu machen.

Ich habe zwar in den Tagen meiner Göttlichen Jugend gemeinet, es könnte mir nicht fehlen, wann ich mich würde auf das sauberste üben, um meinen Wandel im H. Verlicht-fern und Göttlichen Lichte zu führen. Allein dieses hat so viele harte und schwere Gegensprüche erweckt, daß mich oft Entsetzen und Grausen ankam: wiewohl ich daneben mein H. Verlicht-sein fortsetzte, in der Meinung es im Sieg zu gelangen. Allein, je mehr Fleiß ich anwandte, desto eine heftigere Rebellion ich in mir erweckte: welches mich freylich so geübet und gesiehet, daß oftmal die Steine, wenn sie hätten eine Empfindlichkeit gehabt, mit mir hätten schreyen müssen, sonderlich weil der grose Fleiß und die allerreinste Brunst der Liebe allezeit das Feuer geschürt zu einem neuen Alarm. (1) Dieses hat mich freylich in gar

A

tiefses

(1) Der Sinn dieser Reden ist folgender: Je mehr wir uns lassen das Gute angelegen sein, desto mehr wird das Uebel in uns regt. Es ist dieses eine aus langer Erfahrung bestätigte Wahrheit: daher, wann wir Gütes

A
Dissertation on
MANS FALL,

Translated from the High-German Original.



Printed: *EPHRAÏA* Anno MDCCLXV.
Sold at Philadelphia by Messieurs CHRISTOPH
MARSHAL and WILLIAM DUNLAP

Chronicon Ephratense,
Enthaltend den Lebens-Lauf des ehrwürdigen Vaters in Christo
Friedsam Gottrecht,

Weyland Stiffiers und Vorstehers des geistl. Ordens der Einsamen in
Ephrata in der Grafschaft Lancaster in PENNSYLVANIA.

Zusammen getragen von Br. Lamech u. Agrippa.

Er ist wie das Feuer eines Goldschmieds, und wie die Seife der Wäscher: Er
wird die Kinder Levi reinigen wie Gold und Silber. Malach. 3, 2. 3.

Es ist die Zeit, daß anfahe das Gericht am Hause Gottes, so aber zuerst an
uns, was will vor ein Ende werden mit denen, die dem Evangelio Gottes
nicht glauben. Und so der Gerechte kummerlich erhalten wird, wie will der
Gottlose und Sünder erscheinen 1. Petr. 4, 17.-18.



EPHRATA: Gedrukt Anno M D C C L X X V I.

The next venture was the *Chronicon Ephratense*. This was translated by Brother Jaebez, and the MS. sent to Christopher Marshall for correction and revision. The outbreak of the American Revolution prevented its publication.

The third work, and to us at present the most important one, was Beissel's Dissertation on Harmony as it appears in the preface of the *Turtel Taube* of 1747. The writer has never been able to find a complete copy of this tractate in English. A fragment, however, has come down to us, proving the fact that it was translated and printed in English; but it unfortunately lacks the title and concluding pages. Such portions as we have are printed *verbatim et literatim*, the missing parts being translated and supplied by the present writer.

The attention of the writer has been repeatedly called, by musicians and other competent musical judges, to certain glaring errors in the music as printed in the musical chapter of his work, and supposed to have been a correct translation of the Ephrata scores into modern notation. The writer greatly regrets the inadvertent introduction of this erroneous matter into his work—mistakes for which he can hardly be held responsible. In compiling the chapter on the Ephrata music¹ the writer, not being an expert skilled in the rules of harmony, nor proficient in instrumental music, entrusted the transposition of several specimen pieces into modern notation to the hands of a person whom he believed to be a competent and practical musician—one who claimed to have some knowledge of this kind of music. Fortunately for the writer, only three of the transpositions were used.

The many criticisms which they brought forth led to a closer and more general examination and study of such Ephrata scores, manuscript music books and sheets as were

¹ "German Sectarials," Vol. II., Chapter VI., pp. 127-160.

available, and a comparison of them with such descriptive and explanatory matter as appears in the *Chronicon*, the *Turtel Taube* and other books of the Ephrata institution.

Since the issue of the final volume of the "German Sectarians," quite opportunely several new and heretofore unknown music books and manuscripts were found and brought forth from their resting-places, and were kindly sent, by their various inheritors, owners or legatees of some of the old Sabbatarians, to the writer. Two of these books deserve special mention, as they give to us the key to the whole system or manner of the rendition of the music, and how it was originally written or composed by the versatile genius on the Cocalico. These books, in fact, bear the same relation to Beissel's musical hieroglyphics that the Rosetta stone does to the Egyptian ones. One of these books appears to have been the score book of either Beissel or some other leader of the choirs. It also differs from any of the other known music books, as it contains some of the music as originally written by the composer, Conrad Beissel. In some places the entire four parts are written consecutively upon a single staff, the clef being shifted to suit the voice or part. In many cases the words of the hymns are also divided, showing the number of words sung respectively to each bar, which in many cases is an arbitrary selection.

The other book shows how the above four-part music, as originally written on a single staff, was written out when used in actual practice.

Another interesting bit of information that has come to light in this connection is "Beissel's Apology for Sacred Song," a colloquial tractate consisting of eleven questions and answers whereby Beissel justifies the introduction of sacred song. This tractate is now for the first time rendered into English and here follows.



CHAPTER II.

BEISSEL'S APOLOGY FOR SACRED SONG.



Is it consistent with the Word of God that we sing?

Yes, as we find in both Old and New Testaments commands and examples. Psalm lxxviii. 5, 33; Matthew xxvi. 30; Eph. v. 19; James v. 13.

Who shall then sing?

All the saints of God, whose hearts and mouths are full of praise, thanksgiving and prayer.

Cannot the godless sing a hymn in a manner acceptable to God?

Oh, no, for, like unto the prayer of the wicked, so also is their song abhorrent unto God. The bawling of their hymns pleaseth Him not. Amos v.

Why cannot such people sing rightly?

Because they have not the spirit of Christ, who alone can intone the true tone and song.

How sang the early Christians?

One of the old chroniclers speaks thereof as follows :

“The husbandman sings behind the plow a joyful hallelujah ; the tired reaper enlivens himself with psalms, and the vinedresser sings portions of David’s hymns, and so forth.”

At their meetings did they sing together?

Yes. For as they met together before break of day they read some selections, offered prayer, and in the simplicity of Christ sang hymns of praise as heathen writers have testified of them.

Did they sing at the table?

Yes. In place of disgraceful laughter and unnecessary conversation at the table, they, with wife, children and guests, intoned hymns of praise and thanksgiving.

How shall the heart be qualified when we want to sing?

As it has been crushed under the law and made pensive after God, then comes the Holy Ghost and brings peace and joy into the heart, that the mouth overflows to the praise of God.

What is meant by the psaltery with ten strings, of which David speaks?

As the tenth number is a perfect number (when one has counted ten, one begins again and commences with one), therefore is Christ our psaltery with ten strings, whose perfection is continually in our hearts and to be sung with our lips.

Who therefore teaches us to sing aright?

The Holy Spirit, as the true singing-master, can turn the heart into a celestial harp and divine instrument, so that it can be used without outward instrument and sound, and often also without any audible voice.

Is it not sufficient when one outwardly listens to a beautiful melody?

Oh, no. Paul speaks: "Sing unto the Lord in or with your hearts." Even the lips of the godless can carry a fine voice.

Intone then ye saints to the Lord, intone a hymn unto the Lord, with the celestial choirs of the upper and lower Jerusalem; yea, let everything that hath breath praise the Lord.

Hallelujah.





CHAPTER III.

THE MUSIC OF THE KLOSTER.



THE finding of this new material and the discovery of other interesting features of mystical Pennsylvania music, together with an earnest desire of the writer to correct the evident errors in the musical transcriptions in his chapter on the Ephrata music, have been among the incentives to write this paper, and thereby to perfect his account of the Kloster music. For this purpose he has secured the coöperation of the Rev. J. F. Ohl, Mus. Doc., well known as a musical editor and writer on musical subjects. This authority has made correct transpositions of the native Pennsylvania-German music into modern notation, enabling us to present in its proper light the peculiar system of harmony evolved in the versatile brain of Conrad Beissel in his seclusion on the Cocalico. A number of illustrations, sufficient for our purpose, are given both in the original and in modern form.

The system of harmony here brought to our notice, it must be remembered, was the original outgrowth of the

mind of a comparatively uneducated man, whose practical knowledge of music was limited to a few scrapings of dance music when he was yet a journeyman baker in the Fatherland. How much instruction he may have received in theoretical or practical notation from Ludwig Blum during the latter's short sojourn on the Cocalico it is difficult to surmise. But, judging from the tenor of the Ephrata



ALLEGED PORTRAIT OF CONRAD BEISSEL.

records, Beissel evidently received no information from Blum, except such as was carried to him by Sister Anastasia and her associates. Yet here we find Conrad Beissel, we may say almost at a moment's notice, without previous

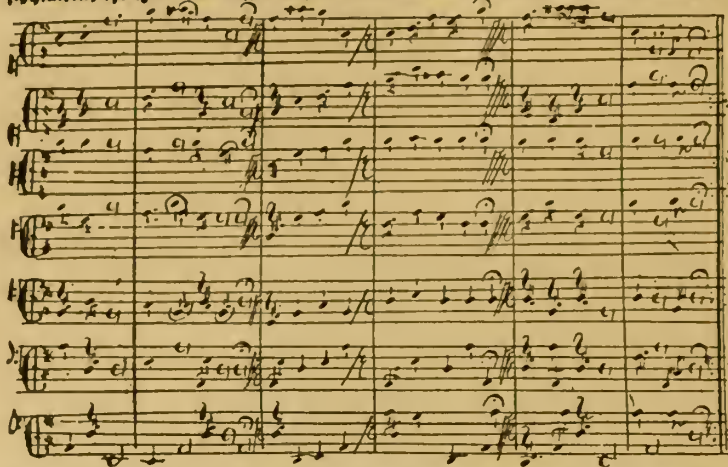
preparation, teaching and publishing novel rules on harmony, composition and vocal music—taking for his guide, the records inform us, the Æolian harp—in other words, the music of nature; and in less than twenty years he composes, it is stated, over a thousand different melodies and tunes, set in two, four, five, six and even seven parts, to as many different hymns, most of which were also of his composition.

A curious feature of this Ephrata music is that it was chiefly sung by female voices; thus the four-part pieces were rendered by a female tenor, alto and soprano, the music being written in the movable C clef, while the bass appears in the F clef. In the five-part scores, a second bass is added, making three female and two male parts. The six-part compositions have the same arrangement, with the addition of another female tenor. An additional high female voice completes the seven-part music, which I believe stands unique in musical literature. This had five female parts and two male: viz., two sopranos or high female voices, one alto or counter tenor, two female tenors, and first and second bass.

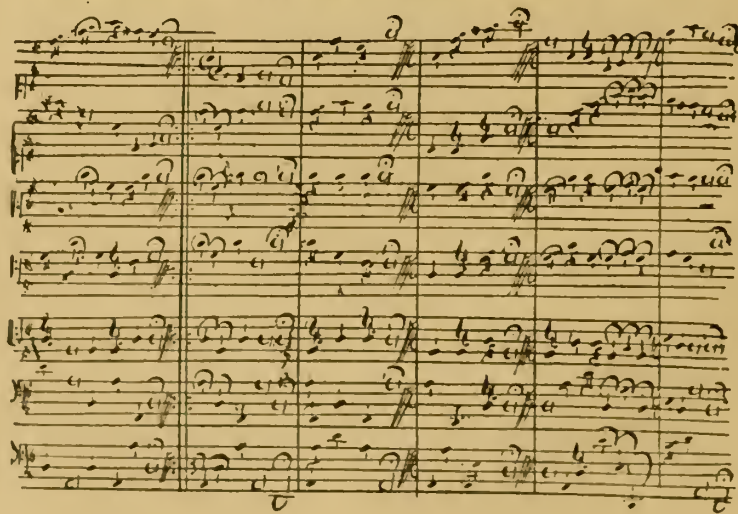
The peculiar arrangement of the voices prevailed in all the Ephrata music, a peculiarity which is distinctly mentioned in different contemporary MSS., which state that all the parts save the bass, which is set in two parts, are led and sung exclusively by the females. Thus, in the seven-part music, counting from below, the first part is lower bass; second, upper bass; third, female tenor; fourth, female treble; fifth, counter, high female voice; sixth, leading voice; seventh, second leading voice.

Our illustration of Beissel's seven-part music, *Gott der Herscher aller Heiden*, is taken from the *Paradisches Wunderspiel* of 1754, which was his last musical work,

GOTT ein Herrscher aller Heyden, der sein Volk bald wird herrlich leiten,
und ihr Recht lassen hoch bergehn: wenn ER Zion schön wird
schmücken, ihr Heil wird lassen naher rücken, so wird man Freud und Donne sehn



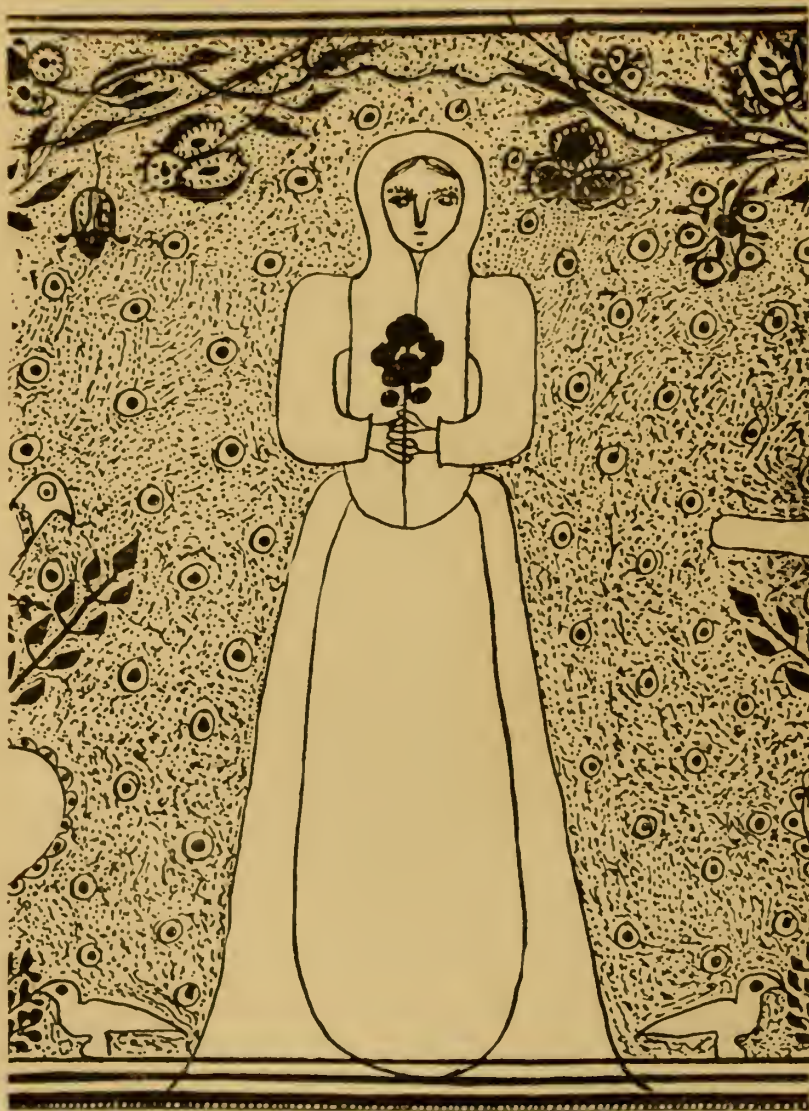
an Seinem Eigenthum, das nun glebt Preis und Ruhm **GOTT** dem König,
der sie erdhrt, ihr Völker seht wie GOTTes Braut nun einhergeht. 196.



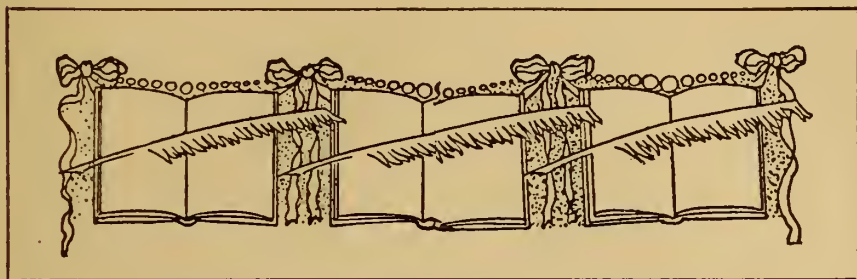
A SEVEN-PART MOTET.

and the *Chronicon* says that it was by many masters declared the most important. These were the choral songs, and they consist of a folio volume partly written, partly printed.





AN EPHRATA SISTER FROM ILLUMINATED HYMN-BOOK.



CHAPTER IV.

THE HYMN-BOOKS OF THE COMMUNITY.



THE earliest hymn and music books of the Ephrata community were all laboriously and carefully executed with the pen. These were supplanted by the hymn-books printed for their use by Franklin in 1730, 1732 and 1736, and Sauer in 1739. Shortly after the large printing press was established in the institu-

tion on the Cocalico the membership as well as the number of original hymns and tunes having greatly increased, it was proposed to issue a distinctive original hymn-book for the uses of both the solitary and secular organizations, all of the compositions being the work of the inmates of the Kloster and set to tunes of their own. This book was to replace in the Kloster worship those previously printed by Franklin as well as the *Weyrauchs Hügel*, which bears the imprint of Christopher Sauer of Germantown.

G O T T L I C H E

Liebes und Lobes gethöne

Welche in den hertzen der kinder
der weiszheit zusammen ein.

Und von da wieder auszgeflossen

ZUM LOB GOTTES,

Und nun denen schülern der himlischen
weisheit zur erweckung und auf-
munterung in ihrem Creutz und
leiden aus hertzlicher lie-
be mitgetheilet.

D A N N

*Als lieb erfüllet sein, bringe Gott den besten Preiß
Und giebt zum singen uns, die allersüßste weisz.*

=====

*Zu Philadelphia: Gedruckt bey Benjamin
Franklin in der Mark-ßtraß. 1730.*

VORSPIEL DER NEUIEN-WELT.

Welches sich in der letzten Abendroethe
als ein paradisischer Lichtes-glantz
unter den Kindern Gottes
hervor gethan.

IN

LIEBES, LOBES, LEIDENS, KRAFFT
and Erfahrungs liedern abgebildet, die
gedrückte, gebückte und Creutz-
tragende Kirche auf Erden.

Und wie inzwischen sich

Die obere und Triumphirende Kirche
als eine Paradiesische vorkost her-
vor thut und offenbahret.

Und daneben, als

Ernstliche und zuruffende wächterstimmen
an alle annoch zerstreute Kinder Gottes, das sie
sich sammeln und bereit maachen auf den
baldigen; Ja bald herein brechen-
den Hochzeit-Tag der braut
des Lämms.



Zu Philadelphia: Gedruckt bey Benjamin
Fräncklin, in der Mark-straß. 1732.

Paradiesische Nachts Tropfen
 Die sich in der Stille zu Zion als
 ein lieblicher Morgen tau
 über die Kinder Gottes
 aus gebreitet.

und

Insonderheit

Jenen zu den Füßen Jesu Sitzenden Kindern
 Ihrer inwendigen Erweckung und
 wahren Herzens andacht

als

Eine rechte und göttliche Schulübung um
 die wahre und geheime Ja im
 Geist hier verborgen
 liegende

Sing-Kunst zu lernen

mit geteilet

und

das Licht gegeben

Im Jahr 1 7 3 4

JACOBS **Kampff und Ritter-Platz**

A L L W O

Der nach seinem ursprung sich sehnende
geist der in Sophiam verliebten seele
mit Gott um den neuen namen
gerungen, und den Sieg
davon getragen.

E N T W O R F F E N

IN UNTERSCHIDLICHEN GLAUBENS-
u. leidens-liedern, u. erfahrungs vollen aus-
druckungen des gemuths, darinnen sich
dar stellet, so wol auff seiten Gottes
seine unermuedete arbeit zur rei-
nigung solcher seelen, die sich
seiner fuerung anvertraut.

A L S A U C H













Auff seiten des Menschen der ernst des
geistes im aus halten unter dem process
der läuterung und abschmelzung
des Menschen der Sünden samt
dem daraus entspringen-
den lobes-gethön.

Z U R

Gemüthlichen erweckung derer die das heil
Jerusalems lieb haben.

V E R L E G E T

Von einem liebhaber der wahrheit die im ver-
borgenem wohnt.

           
Zu Philadelphia, gedruckt bey B.F. 1736.

ZIONITISCHER
Weyrauch's Bügel
 Oder:
Syrrhen Berg,

Worinnen allerley liebliches und wohl riechen-
 des nach Apotheker: Kunst zubereitetes
 Rauch: Werk zu finden.

Bestehend

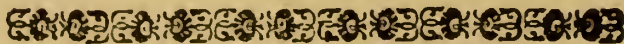
In allerley Liebes: Wirkungen der in GOTT
 geheiligten Seelen, welche sich in vieler und mancherley
 geistlichen und lieblichen Liedern aus gebildet.

Als darinnen

Der letzte Ruff zu dem Abendmahl des groß-
 sen GOTTes auf unterschiedliche Weise
 trefflich aus gedruckt ist;

Zum Dienst

Der in dem Abend: Ländischen Welt: Theil als
 bey dem Untergang der Sonnen erweckten Kirche
 GOTTes, und zu ihrer Ermunterung auf die
 Mitternächtrige Zukunft des Bräutigams
 ans Licht gegeben.



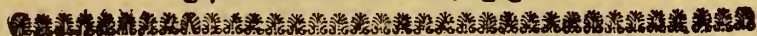
Hermanfons; Gedruckt bey Ehrlich Sauer. 1739

Das
Gesäng
Der einsamen und verlassenen
Surfel-Saube
Nemlich der Christlichen
Kirche.

Oder geistliche u. Erfahrungs-volle Leidens u. Liebes-Gethöne,
Als darinnen beydes die Vorkost der neuen Welt als
auch die darzwischen vorkommende Creuzes- und Leidens-
Wege nach ihrer Würde dargestellt, und in
geistliche Reimen gebracht

Von einem Friedsamem und nach der
stillen Ewigkeit wallenden
Pilger.

Und nun
Zum Gebrauch der Einsamen und Verlassenen zu Zion
gesamlet und ans Licht gegeben



EPHRATA.

Druck der Brüderschafft im Jahr 1747.

Paradißsches Sunder: Spiel, Welches sich

In diesen letzten Zeiten und Tagen
In denen Abend-Ländischen Welt-Theilen als ein Vor-
spiel der neuen Welt hervor gethan. Bestehende
In einer ganz neuen und ungemeynen Sing-
Art auf Weise der Englischen und himm-
lischen Chören eingerichtet.

Da dann das Lied Moses und des Lamms, wie auch das hohe Lied Salomo-
nis samt noch mehrern Zeugnißsen aus der Bibel und andern Heiligen
in liebliche Melodien gebracht. Neben nicht weniger der Zuruf der
Braut des Lamms, sammt der Zubereitung auf den herrlichen
Hochzeit-Tag trefflich Præfigurirt wird.

Alles nach Englischen Chören Gesangs-Weise mit viel Mühe und grossem Fleiß
ausgefertigt von einem

Friedsamem,

Der kauft in dieser Welt weder Namen noch Titel sucht.



EPHRATÆ Sumptibus Societatis: 1 7 5 4 :

TITLE PAGE OF BEISSEL'S MOST IMPORTANT MUSICAL WORK,
THE FOLIO CHORAL BOOK.

MUSIC OF THE EPHRAATA CLOISTER.



Nach ob er schon gar schön anseheth, und offenhart in Edles Reich, daß man
 auch seine Früchte siehet, als wie am Paradieses-Baum, so sieht die Wurzel doch
 im Grunde, amoch in dieser Sterblichkeit, da nichts als Schmerzen alle Stunde
 die ganze übrige Lebens-Zeit.



4.

Der Sinn Fleisch und Blut will Hosen brechen, so wendet sich zur Erden hin, wo
 nichts als Stuch und Dornenstacheln, und Schmerzen dem vertrieben Sinn,
 weil er nicht weiß, daß ihm sein Leben in einer andern Welt ausgeht, und was sich
 dar uns nicht kan geben, was zu dem heiligen Saiten dient.



SPECIMEN PAGE FROM CHORAL BOOK.

A COMBINATION OF TYPE, PEN AND ARTISTIC COLOR WORK. THE NOTES AND EMBELLISHMENTS
 ARE ALL PEN WORK.

Nachklang
Zum
Gesang der einsamen
Turtel Taube,

Enthaltend eine neue Sammlung
Geistlicher Lieder.

EPHRATA Druck der Bruderschaft
Im Jahr 1755.

Neuerkündigtes
Gesang der einsamen
Turtel-Taube,

Zur gemeinschaftlichen Erbauung ge-
sammelt und ans Licht gegeben.



EPHRATAE Typis Societatis Anno 1762.

Ein
Angenehmer Geruch der
Rosen und Lilien

Die im Thal der Demuth unter
den Dornen hervor gewachsen.

Alles aus der Schwesterlichen Gesell-
schaft in SARON.

Im Jahr des Heils 1756.

Ein
Angenehmer Geruch der
Rosen und Lilien

Die im Thal der Demuth unter
den Dornen hervor gewachsen.

Alles aus der Brüderlichen Gesell-
schaft in BETHANIA.

Im Jahr des Heils 1756.

Paradisifches
Sunder: Spiel,
 Welches sich

In diesen letzten Zeiten und Tagen in denen Abend-
 ländischen Welt-Theilen, als ein Vorspiel
 der neuen Welt hervorgethan:

Bestehend in einer neuen Sammlung andächtlicher und zum Lob
 des großen Gottes eingerichteter geistlicher und theilweisen
 zum Theil publicirter Lieder.



EPHRATÆ: Typis & Consensu Societatis A: D: M D C C L X V I.

THE GREAT HYMNAL OF THE EPHRATA COMMUNITY.

A u B b u n d
Geistreicher Lieder.



Ephrata, Gedruckt im Jahr 1785.

Gilfende

Herzens-Bewegungen

Der unter die Fittigen der verlassenen
Turtel-Taube gesammelten

L i n s a m e n .

Welche das Wunder der himmlischen Weisheit in eine geist-
liche Schule zusammen gebracht: in welcher sie in man-
cherley geistlichen Uebungen den Wittwen-und
Waisen-Stand erlanget.

Und solchen in geistlichen Andachten und Liedern an Tag gegeben.
Welche nun, zur gemeinschaftlichen Erbauung, als ein Nach-
klang dem Gesang der verlassenen Turtel-
Taube angehängt sind.



EPHRATA in Pensylvanien

Druck und Verlags der Bruderschaft. Anno MDCCXLIX.

Der
Geistliche Braut-Schmuck
Der heiligen
Jungfrauen- und Glieder-Zahl
Des
Lamm's.

Das
KZNNEN
Der einsamen und verlassen
Turtel-Tauben.

Die Chöre des Himmels stimmen mit an, und die
Geister, die vor Gott stehen, schallen mit her wieder.

Die
Braut des Lamm's,
als sie erwecket wird
Durch die Stimme ihres Geliebten, übersteiget.
im Prophetischen Geist
die
Myrrhen-Berge,
und erblicket ihre zukünftige Verweilung
unter
Rosen und Lilien.

This movement resulted in the issue in 1747 of a small quarto of 360 pages, seven and one half inches by six inches, known as the *Turtel Taube*, which contains some 277 hymns. This book, so far as we know, was the first original hymn-book printed at Ephrata, and the first to be printed in the western world, wherein all of the hymns were original compositions.

This collection is divided into six parts, viz :

- (1) *Der geistliche Brautschmuck der heiligen Jungfrauen*, 60 hymns.
- (2) *Das Kirren der Einsamen und Verlassenen Turteltauben*, 62 hymns.
- (3) *Die Braut des Lamms, als sie erwecket wird*, anthem and choral.
- (4) *Abend-ländische Morgen-Röthe*, 88 hymns.
- (5) *Gilfende Hertzens-Bewegungen*, 35 hymns.
- (6) No special title, but ornamental head piece, 31 hymns.



Nun folget die

Abend-ländische Morgen-Röthe,

die sich am Abend der Zeiten ausgebreitet
über die Christliche

K i r c h e,

Darinnen beydes der bald heran-brechende Tag ihrer Erlösung,
als auch ihre nächeliche Verweilung unter
dem Creutz erblicket wird:
vorgestellt in geistlichen
Gesängen.

About two-thirds of these hymns were contributed by Conrad Beissel. The collection of hymns, 277 in number, is prefaced by a foreword of five pages, and a prologue of fourteen pages, the whole really forming, as before stated, a treatise on harmony. At the end of the volume there is an epilogue and conclusion of "the song of the solitary and deserted turtle dove," an invocation of three pages in bold display type, followed by the usual index.

Two other editions of the Turtel Taube of 1747 were issued subsequently without change of date, but differing

Von der
 Zerfallenen Hütte
 Davids,
 Und ihrer Wiederaufrichtung
 Durch den, der da ist das Panier der
 Völker.
 Aus der Prophetischen Wurzel aufgesucht/ und zur
 Kirchlichen Übung mitgetheilet von einem
 nach der stillen Ewigkeit wallenden
 Friedsamem.

somewhat in the arrangement after page 294, together with the addition of a large number of hymns, and an elimination of a few of the original edition. Thus, in the second edition 1749 the part known as the *Gilfende Hertzens-Bewegungen* consists of 114 hymns all of which are the work of the solitary brothers and sisters. Most of the hymns of the sixth part of the original edition are rele-

gated to the fifth part, and an entire new part containing 47 hymns by Beissel is added under the title "*Von der Zerfallenen Hütte Davids, und ihrer Wiederaufrichtung,*" etc. The collation of this edition is the same as above

Ein
Geistliches Denckmahl und Lobspruch
Aufgerichtet
Zur Bekrönnung des Priesler Ordens der Einsamen in
EPHRAIM,
Von einer Streiterin Jesu Christi,
Welche viele Jahre im geistlichen Martirium
zugebracht.

except that it contains 372 hymns, pp. 495; no epilogue but seven pages of index.

The last and complete edition of the *Turtel Taube* of 1747, issued during the next decade without change of

Nachrede.

Der Geist schlieset mit einem Freuden-
reichen Lob und Danck, und einem
Prophetischen Geruch der Lilien.

date, is virtually the same as the one just described except that a page of hymns is added in brevier. Then follows:

"A spiritual monument and Eulogy Erected for the crowning of the priestly order of the solitary in EPH-

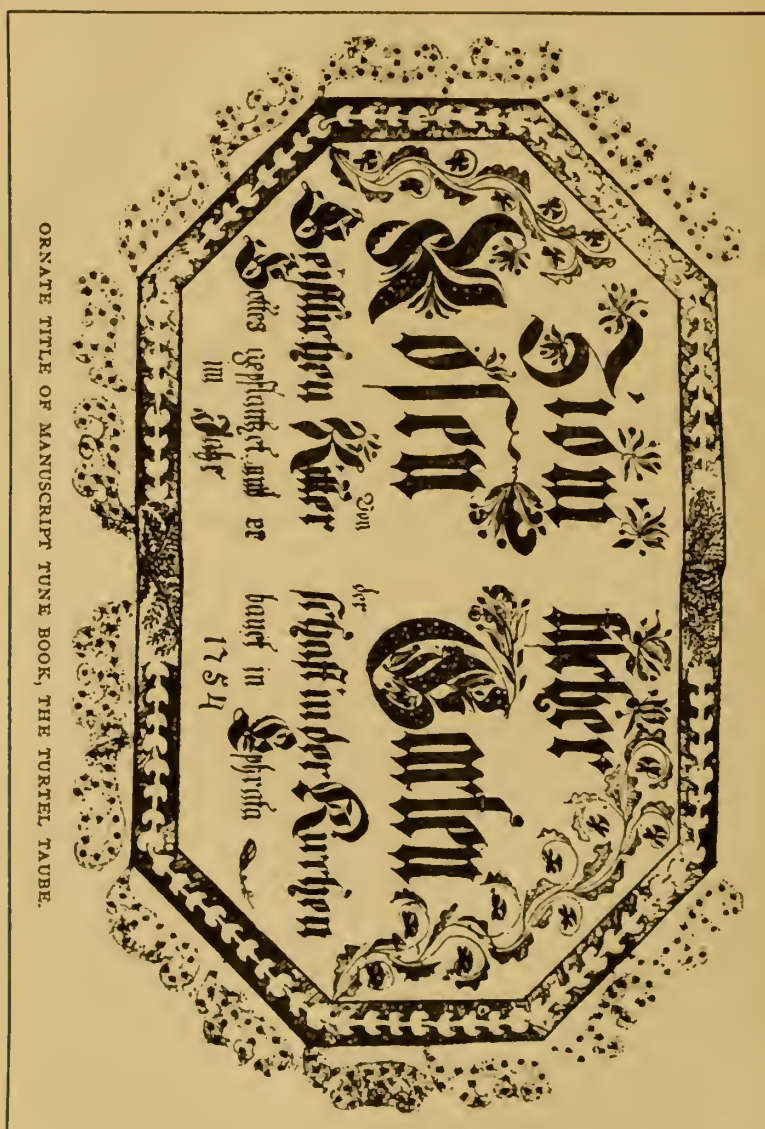
RATA, by a female Warrior of Jesus Christ who for many years has suffered spiritual Martyrdom ;" this is followed by an epilogue,

"The spirit closes with an abundance of Praise and gratitude, and a prophetic fragrancý of Lilies," the last page of this epilogue being the same as the one in the original edition, except that it is printed in the regular type. The additional matter forms eight pages and the usual index is also included in the book. It is in the prologue of this hymn-book that our interest centers at the present time, as it contains Conrad Beissel's dissertation on harmony, setting forth his peculiar system of music. As has been previously stated there was an English version of both foreword and prologue. A fragment, however, of the former alone is known to the present writer.

A complete translation of the foreword is here presented, such parts of the original English version being presented verbatim. The whole matter as now given in its entirety, amplified by fac-similes of original scores, text and Beissel's apology for the introduction of sacred song into the curriculum of the Kloster, will enable the student of the future to form a better conception of this peculiar outgrowth of the mystical Kloster theosophy on the Cocalico than was heretofore possible, while to the would-be critic, who is non-conversant with the German tongue and the history of the mystical speculations of the Ephrata Community, it will offer an insight into Conrad Beissel's strictly Pennsylvania-German musical structure.

Before passing too strict a judgment on this music for its constant violation of the accepted rules of harmony, let us consider how both hymns and music originated.

These hymns and tunes were virtually the outpourings of religious enthusiasts, whose nervous systems had been wrought up to a high pitch by incessant vigils, fast-



ORNATE TITLE OF MANUSCRIPT TUNE BOOK, THE TURTEL TAUBE.

ings and an abstemious mode of life. Then, again, it must be considered that neither Beissel nor his musical co-laborers seemed to understand anything about harmony beyond the rules governing the common chord and its inversions. So far as known no one connected with the community was a skilled musician.



THE ONLY KNOWN PORTRAIT OF PRIOR JAEBEZ
(REV. JOHN PETER MILLER).

Just who the author was of the foreword and prologue cannot be definitely stated; it is usually credited wholly to Beissel. The dissertation on harmony is undoubtedly

solely his own composition. The literary portion, however, shows the evident pruning of Prior Jaebez (Rev. Peter Miller) who was without question the translator of the original English version.

A page of the most important part of the system of harmony is reproduced in fac-simile the better to enable the reader who does not have access to an original copy to compare the present translation with the original.

The utility of presenting a complete translation of this matter prefixed to the *Turtel Taube* may be questioned by some. In the writer's chapter on the Ephrata music in his *German Sectarians*, only the vital parts bearing on Beissel's system of harmony were presented. The desire having been expressed in some quarters that it were well to have the matter in its entirety, regardless of its mystical and vague phraseology, the whole matter is here presented, together with fac-similes of the subtitles, and illustrations of the "Spiritual Monument" and Epilogue, which are to be found in only a very few of the known specimens of the *Turtel Taube* of 1747.

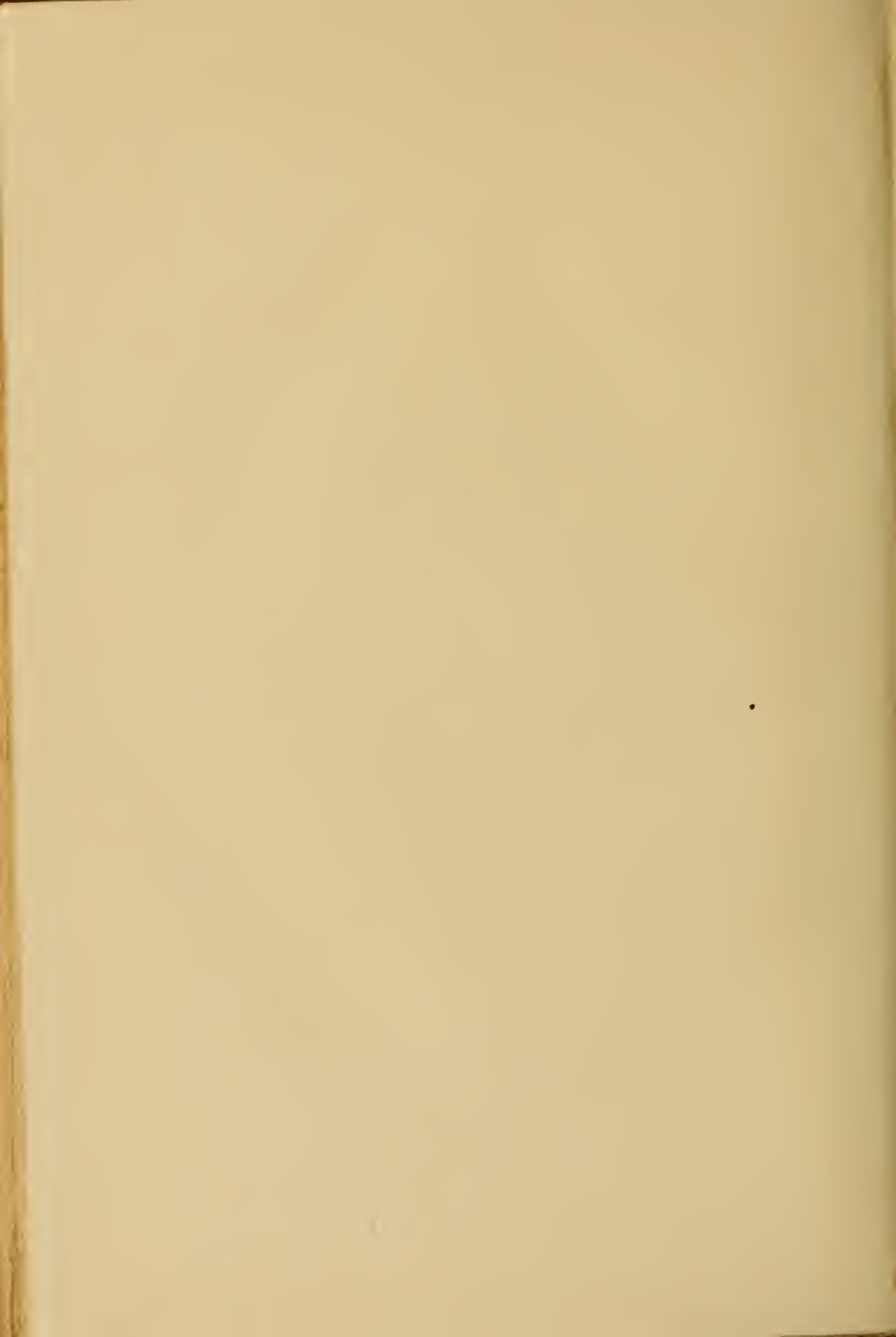
Neuer Nachklang des Gesangs der einsamen Turtel Taube.

NACHDOTT! sich doch einwie deine große Güte mich hat
mal auf meinen großen so väterlich gerissen aus der
Schmerzen, u. wie der Kumm: Welt, da ich vor vielem Leid
mer nur das Leben saugt und oft war von Stoffen müde,
ragt: Ich hab ja allen Zorn u. um also nur allein zu thun, was
Treu von ganzem Herzen, da die gefüllt. Die freudig kom:
zu mein Leben selbst, auf du: te ich bald alles fahren lassen,
seht hin gewagt: laßt du daß weil sich dein große Güte so häuße
sehen zu f ich muß ja fast ver: sig sehen lassen.
gehen von großem Herzenleid, 4. U. ob es gleichwohl scheint,
weil du nicht hörst mein Ziehen als wäre ich vergessen, so höre
2. Warum bist du so hart ich doch nicht auf zu stehen der
dem armen Zhen und Peinens: ne Treu; und ob schon manchen
ich bin ja nicht ein Feind, der Tag und Jahr betrübt gek:
solches tragen kan; will mich sen, so weiß ich doch, mein
dann deine Güte im Herzenleid DOTT wird mir noch stehen dro:
aufstücken, daß muß kein wie Obgleich der Jammer groß in
verirrt auf deiner Lebens: Bahn den betrübten Tagen, so werde
ich habe ja um dich mein Alles ich doch noch von Gottes Gü:
hingeben, und hab doch all mein: sagen.
Tag ein kühnliches Leben. 5. Doch ist annoch zur Zeit
3. Ist dann vergessen gar, derselbe Trost verborren, weil

MUSIC OF THE EPHRATA CLOISTER.



J. F. BACHSE, PHOTO. A COMMUNITY ROOM IN THE SISTER HOUSE AT EPHRATA.





CHAPTER V.

THE TURTEL TAUBE OF 1747.² FOREWORD.



THIS written, "Behold a Tabernacle of God With men." Rev 21. There is a dam broken of the heavenly ocean, through the forthcoming of the Church. Which from eternal ages remained concealed in God, as between Father and Son: but in due time appeared among men, and has now as in the last days, shown forth herself anew, with vigor and strength as in the early ages.

This holy Church, having through the heavenly dove; which in the early days decended upon our high head Christ, at his baptism; appeared in the world, and from time to time drawn souls unto herself, who under her protection, remained steadfast unto the end in their calling, we believe the Church to possess, a renewing, reviving, and sanctifying power. And that all, spoken of by the prophets and apostles, which should come to pass in future ages, finds its beginning in the Church; in which all the wonders and powers of future glory are found concealed. Whosoever therefore, honoreth the Church, honoreth God: for God is in the Church; and he that abideth in the Church, abideth in God, and has his free city, where he

² Original English version.

may find protection when pursued by the blood-avenger of the powers of darkness. Deut. 19.

After the same manner in which God, reveals forward into eternity through the Church, all his mysteries : it also remains for him to receive from the Church, praise, and the glorifying of his name, unto everlasting ages. In accordance with this, it was ordained by the spirit of the Church, or heavenly dove, that the talent of singing should be added unto spiritual services, and be employed in outspreading the praise of God unto endless ages.

By the use of this talent the holy angels, made known the near approach of the Church, when they at the incarnation of him, who was the heart of the Church ; entered within her borders, and by singing gave honor unto his appearance in the flesh.

We who were lying at the hedges, having by the goodness of God, been brought unto the Church, that we might become heirs to the kingdom prepared for the righteous, through the sanctification of the blood of Christ, he, who is the heart of the CHURCH. We have in this Church found a strong support in setting forward our spiritual labors ; and greatly find ourselves indebted unto her for the many privileges bestowed upon us, from which we have derived so much profit. For untill the present, she has been unto us, when forsaken, our spiritual mother ; when comfortless, our nurse ; in cold, our garment ; in heat, our shadow ; in shame, our crown ; in loss, our gain ; and in want, our abundance : yea, she has outspread herself over us, with her wings, like a hen over her little ones, and protected us from the robbing hawks of the regions of despair.

We nevertheless found, upon entering into the Church, a contrariness of things, between ourselves and the spirit,

preparing the way to a newness of life. For as said before, God having ordained, that through the church his name should be glorified; there were required, voices, hymns and music written for the use of the singers.

After the manner of heavenly things, there was found in the Church an outflowing fountain of good. On the contrary, our state of being brought this with itself that the good which flowed from the Church, was continually consumed by our selfishness: through which such a loss might have fallen upon the Church, as would have exhausted the original fountain of good; had there not remained in the mystery of the Church, causes, through which her losses could be restored.

Now as such a selection of hymns and music adapted to the worship of God; was not to be sought in our own abilities, nor in the power of the unsanctified mind: (for by the unsanctified mind, heaven is constantly being locked up,) but in the abilities which God bestows: so we found it necessary constantly to renew our diligence in practicing selfdenial, if at all heaven should again be unlocked at our natural state, and the praise of God from thence brought out. So much then, as we made it our object to gain a knowledge of church music, and to improve the talent of singing; so much was the toil and labor to be overcome.

In this way we were brought to see the loftiness of heavenly things, the little value of our own works, and at the same time were placed in a state of poorness of spirit wherein alone the highway of holiness is found. Isa 55. For the Church does not allow us to suppose that we of ourselves can accomplish any good; and he that has with all his works become subject unto the Church; the same has indeed attained a deep state of spiritual poverty.

On the contrary, so far as consolation is sought in the

amusements of the visible world, so far we lose communion with the Church: the spirit of singing, as the heavenly dove, retreats: and the praise of God is no more heard. It is therefore of the greatest importance to be always engaged in laboring for the prosperity of the church; and it cannot well be expressed in few words, what attention must be paid to a careful walk of life, and what acquirements are necessary, to establish excellent church music.

In this course of life, there is learned, the constant coming off from one's self; which is by all means necessary, if an agreement of understanding, and a unity of spirit is to be brought forth and established in our midst. Therefore, as all this is found in the Church, we may expect; that therein trials without any cessation will continue to arise; through which our human nature may be so far subdued as to allow the praise of God constantly to flow from the heart.

We also have in the Church, a sure prospect, with respect to the salvation, which shall in due time, be revealed unto all those who did not flee at the approach of trials, but have sought to remain faithful in the service of their divine Master. Here it nevertheless at length followed, after we had long silent remained, that our spirits aroused under the pressure, and coming to a state of heavenly meditation gave God the glory who called us to such a work which far exceeds anything which the natural mind is able to comprehend. We therefore feel inclined to bestow the highest praise upon the Church, for having brought us under her control and government that we without her consent, are not allowed to determine upon some particular course of our own. Which, in like manner as it brought trials upon human nature it also had the tendency to bring to light an abundant supply of hymns, and that for the

most part in those directions where the ice was first broken.

In a general sense, the hymns contained in this selection, may be looked upon as roses which have grown forth from among the piercing thorns of the cross, and consequently are not without some beauty of color and pleasantness of fragrance.

And so far as the greater portion of them is concerned, were brought to light in the rigid school of the cross, within a period of many years, and for the most part by persons who labored much for the edification of the Church.

The spirit of the Church, having taught us in the course of our spiritual labors, to place a high estimation upon the hymns of the followers of Christ, brought forth in their trials under the cross; and believing them to be instructive, we have concluded to secure them as treasures, and have in the compilation as well as in the print of this work, applied our utmost care that no errors might occur through which occasion might be taken to give our labors a low estimation.

But to speak yet further of the compilation of this spiritual work; it is a field of flowers, grown forth of many different colors, and of various fragrance: as they were produced by the spirit of the Church, out of the *Mysterio* of God. In some the spirit of prophecy, soared above all mountains of the cross; bidding defiance to his enemies; setting forth as present, the future glory of the Church. In others, the spirit trod into the inner court, and exalted his voice in the holiest of all. Again, others, have the pleasant odor of roses; others, on the contrary, sprung up upon the myrrh mountains.

[Here ends the fragment of the original English version in my possession, J. F. S.]

[Now as the Church hath extended herself, so also have the voices increased in our own spiritual school, in which our hearts were the praise of the great God. And any one who has had only a limited experience in this, our spiritual school, can readily perceive that in this entire work can be found naught that reminds one of human effort or wild fancy, but that the words of the spiritual songs herein contained, sprang from many and varied emotions.

Here we would conclude our foreword, did not an important matter still remain. For after having come into possession of so rich a treasure for the praise of God, it became a question in our spiritual school how our voices could be cultivated for spiritual song; hence such a matter of spiritual practice became imperatively necessary as would bring the voices into spiritual harmony and at the same time make our sacrifice of praise conformable to good common sense. Therefore we will now impart the preliminary treatise on singing, which we esteem necessary to give completeness to the work.]

[As the first part of the German Prologue does not bear directly on the subject under discussion, we give this only in *facsimile*.]



CHAPTER VI.

Eine
Sehr deutliche
Beschreibung,
Wie sich das hohe und wichtige
Werck unserer geistlichen
Sing-Arbeit
Geboren, und was der Nutzen von der
Ganzen Sach sey.
Gegeben
Von einem Friedsamem und nach
Der stillen Ewigkeit wallenden Püßel.

Es wird durch diese kleine Beschreibung ein Vericht ertheilet von einem nicht geringen Preiß beydes der Weisheit und Güte, unsers Gottes, wie nemlich selbe uns entseiget das Geheimnus des Creus, wodurch das in Gott verlorne Gut wieder gefunden, da die ewig. Weisheit des Vatters als der Sohn Gottes seinen Trost: Sitz verlassen, und aus seiner Kammer zu uns heraus in diese Welt ging, und die Botschafft des Friedens an uns gebracht, und die Erlösung durch sich selbst am Creuz entseiget und offenbaret, und nach ausgeführtem Process, wiederum zum Vatter gefehret, und in seine Kammer eingegangen, und sein berufenes Volk, Kirche, oder Gemeine, mit derselbigen Hoffnung und Vertröstung das Er wieder kommen, und bei sich nehmen wolle (hat in dieser prekaren Welt gelassen) dabey

Vorrede über die Sing-Arbeit.

daben den Bötlichen Brief der Botschafft des Friedens mit dem Siegel des Creuzes, Leidens u. Sterbens in ihren Händen gelassen, mit dem Befehl, solche Botschafft aus zu tragen biß an die Ende der Erden, doch so, daß sie solters warten, biß sie angethan würden mit Krafft aus der Höhe, welches alles erfüllt u. geschehen, daß der Aufgang aus der Höhe von da an sich über die ganze Erde ausgebreitet, und die Botschafft des Friedens mit Gott fast allen Bölckern kund worden, same dem Geheimniß des Creuzes, worauf der Friedens-Contract beruhete. Dahero es auch auf eine gar wunderbare Weiß bald an ein seltsames Würgen und Schlahten gng, zu welcher Zeit sich der Saame von dem Wort des Lebens und des Creuzes gesät, auch fortgewachsen und bis auf uns kommen. Und weil er gar nachdrücklich mit derselblgen Hoffnung verknüpft: so hat sichs auch ausge tragen, daß wir neben denen mühsamen Creuzes- und Leidens-Ständen, womit wir beladen, als das Wort des Lebens und des Creuzes an uns kam, auch so gleich mit demselbigen Hoffnungs-Kleid begabet wurden, und ward uns so gleich im heiligen Schauen gegeben, den Tag der völligen Erlösung mit vollen Augen des Geistes einzusehen. Und ob wir wol neben dem in den aller schmerzhaftesten und bittersten Leidens-Proben stunden: so zog uns doch unser Hoffnungs-Kleid immer dort hinein, wo auf den Tag der Erlösung die Krönung mit vollen Freuden folgen wird, welches dann viele Ursachen an die Hand gab, daß Geister offe angezogen wurden mit Krafft aus der Höhe; also daß wir offe neben unsern unablässigen Leidenschaften in Gleichheit der Englischen und Himmlischen Chören angezogen wurden, welches uns nicht allein bey dem freudigen Auf- und Absteigen der Geister nicht konnte lassen stille seyn, ohn daß wir nicht hätten sollen in Worten ausbrechen, um die Wunder unsers Gottes zu verherrlichen; sondern wurden so gleich nach Art der Englischen Chören und Chören Herrschafften und Gewalten angetrieben, den Allmächtigen mit Lob- und Lobes-Gesängen zu verehren. Und ob zwar wol zu Zeiten die Englischen Chöre ihre Lieder mit uns anstimmten: so wurden wir doch gewahr, daß unsere Stimmen die wenigste Zeiten mit ihnen ein trafen, wegen der annoch an uns tragenden Grobheit in der noch nicht gänzlich gereinigten Natur, welches bey uns ein genaues Aufmercken verursachete. Neben dem allem verließen unsere unablässige Leidenschaften uns nicht, sondern wurden

Vorrede

den mehr gehäuffet, weilten wir eine Unrichtigkeit bey uns spüreten, daß wir GOTT nicht konnten nach dem vollen Eindruck des Geistes verherlichten. Wiewol wir erkennen, daß die Natur nicht ganz unter dem Creutz aufgerieben und vernichtet sondern unter demselben geheiligt und in eine Englische Klarheit aufgelöset müßte werden. Neben dem dachten wir: ist unsere Natur nicht einmal bequäm einen deutlichen Thon zu einem Englischen Gesang von sich zu geben: wie wollen wir dann richtig seyn zu wichtigern und höhern Dingen, nemlich wo man GOTT im Geist ohn Unterlaß Tag und Nacht dienet in seinem heiligen Tempel. Daneben sollen unsere selber und Geister seyn Tempel und Wohnungen des heiligen Geistes: dann der heilige Geist nicht wohnet in einem unreinen Gefäße, sondern nur in saubern Geistern, Herzen und Naturen.

Dieses hat uns Ursach gegeben GOTT auch von außen auf die allersauberste Weise zu dienen: weilten wir wußten, daß Er keinen Gefallen an dem Geplär der Vöcke und Geschrey der wilden Thiere; aber wol an dem lob seiner Heiligen hat. Und weilten wir dann merckten, daß der Geist des Singens so gar sauberlich will bedienet seyn: so gab es uns mehr Ursach mit demselben in Freundschaft uns einzulassen, als zu gedencken, daß etwas bey der Sach zu verlieren wäre, wie wir es auch erfahren. Dann so bald wir uns einliesen: so fanden wir nicht allein keine Ursach zur leichtsinnigen Freude und Lust, sondern wurden so gleich mit der allerbittersten und wehmütigsten Leidenschaft beladen, daß auch unsere ganze Menschheit daran gereizet war. Und weilten man nichts gefunnet war, denen Leidenschaften aus dem Wege zu gehen; sondern blieb stehen, und hielt an am Werck: so ist geschehen, daß unsere ganze Menschheit nach eben demselben Grad der Leiden in eine gewisse Geschlechtmachung und Dinnheit gebracht/ wordurch allerdings der reine und saubere Geist der Göttlichen Weißheit, als der ein Meister dieser hohen und Göttlichen Kunst ist, eine offene Thür gefunden, und uns nach allen und jeden Graden der Leiden diese Englische Sing-Kunst aufgesieget, welches sich endlich so weit ausgebreitet, daß allerdings weder Maas noch Ziel mehr darinnen zu finden war. Wes wegen man auch genöthiget war, dieses hoch theure Geschenk nicht für sich allein zu behalten, sondern auch andern Liebhabern des Göttlichen und Himmlischen

Ueber die Sing-Arbeit.

lischen Lustspiels mit zu begünstigen, und die Sach so an Tag zu legen, wie sie gegeben, und unter viel Gedult und Langmuß nacheinander auf gegeben. Und ob wir auch solten von denen Meistern und Künstlern der irdischen und unteren Weißheit geradelte werden, weiln wir annoch mit dieser unserer edlen Gabe in diesem untern Theil der Welt zur Herberge sind, und doch nicht nach derselben Gleichheit mit unsrer hohen Gabe auftreten: so vergeringert solches unsern edlen Schatz nicht allein nicht, sondern bewahret uns mit demselben, daß sich nicht etwas Fremdes allzu sehr in uns verliebe. Dann so wir mit dieser hohen Gabe nicht anders erscheinen könnten als nach Art der Künstler dieser sichtbaren Welt: Weißheit: so wäre ja kein Unterscheid zu sehen, ob diese unsere Sach von unten her, oder ob sie von oben her, ob sie aus dieser Welt, oder von jener Welt Weisheit entstanden; doch wollen wir uns nicht länger mit dieser Sach aufhalten; sondern weiter fortfahren. Und wiewol wir allerdings mit dieser unserer Vorstellung am End sind: so ist uns doch das nöthigste und nützlichste noch übrig, worinnen beschrieben soll werden, was zu allererst nöthig bey einem rechtartigen Lehr-Meister zu observiren bey denen ansehenden Lehr-Jüngern dieser hohen Kunst, und was hernach die Sach in ihrem Wesen und Adel seye, wann nemlich bey der Sach geblieben, und sie nicht mit fremder Materie vermengt wird. Hernach soll auch selbst denen geübten Schülern in unserer Schul ein gründlicher Bericht von dem Geheimniß der ganzen Sache ertheilet werden: wie zu erst alle Arten der Melodien in sich selbst ihre eigene Manier und Art haben: wie und auf was Weise die andern Stimmen zu passen, und was vor Buchstaben auf eine jede Weise nach ihrer Art eintreffen, daß sie nicht disharmoniren, und einander entgegen laufen. Und das wollen wir ihnen so wie gegeben.

Der Himmel/ der sich schon vor langen Zeiten auf uns herab nieder gelassen/ bleibe auf uns beruhen mit der Heiligen Laube die bishero unsere Vorsteherin und Rathgeberin gewesen in allen unsern Wegen/ da sie uns dann unter viel Gedult und Leidenschaft kein Geheimniß der Liebe unsers Gottes verhelet/ sondern die Pforten der heimlichen und verborgenen Weißheit aufgesieget/ und zu uns heraus getreten/ uns im Vorblick das Geheimniß des Paradieses geöffnet/ und so gleich

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im 3. Schauen uns angereizet/ um mit dergleichen Sachen beschäfftigt zu seyn/ welche alldorten in jener Welt werden vorkommen/ von dem reden wir.



ANNN wir solten beschreiben den Nutzen, so wir bey Gelegenheit dieser Sache erfahren: so solten wir uns wol ins Unendliche ausbreiten müssen, weilten wir in Erfindung dieser hohen Gabe gar ungemeine hohe Studien erlernen. Da wirt dann nicht allein unsern Gewinn aus dem Nutzen der Sache selbst holen: sondern wurden das neben des ganzen Menschen Abfall von Gott kundig/ wie nemlich demselben so gar nichts Körperliches über geblieben von dem wahren Guten/ oder auch nur eine blinde Gestalt, daß nur ein Bild könnte von dem wahren Wesen dargestellt werden; sondern ein pures und lediges Nichts: seyn, das weder Gestalt noch Farbe von etwas Wahrhaftiges darzustellen vermag, welches alles uns sehr klein und gering in unsern eigenen Augen machte. Dabey wirt also demnach in diesen unsern Schulen mehr Erfahrungen erlernen, als zuvor in vielen und langen Jährigen Leidens- und Glaubens- Wegen, wellen uns diese hohe Schule allen unsern Thabien Reichthum und Schönheit hinweg nahm, also daß wir nun zum voraus gar kühnlich sagen dörffen, wie auch allerdings nöthig zu wissen, sonderlich in Ansehung dieser hohen Göttlichen Gabe und Schule, daß wir gefunden, welches wir allerdings wollen an die Spitze gestellt haben; wie daß nemlich kein einiger Mensch von Adam u. Eva geboren vermöge einen deutlichen Thon von sich zu geben/ der in dieser Schule zu passen wäre/ noch weniger einen rechtartigen Gesang helffen zu zieren. Wobey sich am meisten zu verwundern, daß sich der Fehl des Thons allemal darinnen findet/ nemlich daß er die rechtartige Höhe nicht erreichet/ die in dem Gesang dieser hohen Kunst vorkommt/ woraus zu mercken, daß der natürliche Mensch von unten her u. von der Erden, diese hohe Kunst über von oben her und vom Himmel. Dabey auch das beständige Sinnen

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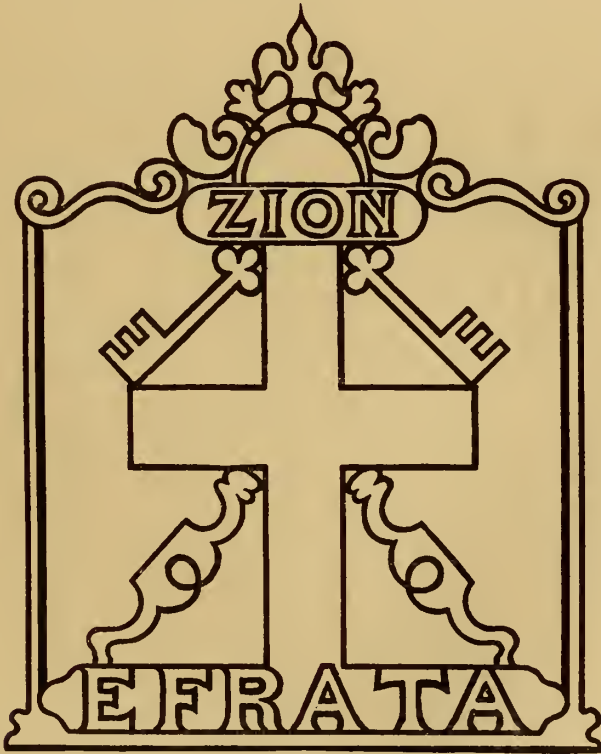
ten und Fallen im Singen vorkommt, da in allen Umständen niemalen sich einiger Fehl zeigt, der im hohen Aufsteigen über den rechten Thon vorkommt, welches wir alles in vielen und wichtigem Nachdenken beherriget, was nemlich der abgefallene Mensch seye; und wie unrichtig er sey zu Göttlichen Sachen, weswegen wir allerdings an diesem Ort wollen den Anfang machen, weil solches zu allererst vorkommt. Doch ehe wir weiter schreiben, wollen wir einen Schritt zurück gehen, und zu erst noch ein wenig betrachten, was neben dem allem zu dieser hohen Kunst gehöre, die weil unser Sinn nicht darauf aus ist, dieser hohen Gabe der von Gott hochgradigten Sing-Kunst viel Schmuck und Ehre in Worten anzulegen, weil sie schon zuvor alles dessen voll, und genugsam ist, sich selber anzupreisen. Darum wir uns auch nicht viel mit dergleichen Sachen wollen aufhalten, sondern zur Sach selbst schreiten; doch ein Weniges im Vorbeigehen melden, welches dieses hohen Geistes Art und Wesen seye, und durch was Mittel wir uns bey Ihm können beliebt machen, daß wir in seine Gleichheit kommen.

Die Weisheit von oben/ die bishero unsere geheime Rathgeberin/ Führerin und z. Unterrichte gewesen in allen unsern Wegen/ und uns dieses hochtheure Geschenk anvertraut und aufgelöst; die gebe fernerhin einm jeglichen / daß er in seinem Thun Gott gefällig und den Menschen werth/ so wird. sich auch wol die Gab/ so zu dieser Kunst gehört/ mit finden.

Ob zwar wol bey vielen Unwissenden viele unbedachtliche Urtheile gefällt werden, gleich als ob man mit dieser von Gott hochgeadelten und gradirten Kunst mit dem Geiste dieser Welt in Gleichheit stünde; so könne wir doch solches ganz und gar nicht gesehen; sondern vielmehr das Gegentheil zu erweisen haben, weilen wir zu dieser wichtigen Sache weder fremde Farben noch graue Haar gebrauche; sondern bleiben allezeit bey den menschlichen Stimmen, als die durch das Bewegen der Herzen und Geister angetrieben zu Lob und Ehre dem Allmächtigen. Denn so die geheime und verborgene Weisheit nicht wäre zu uns heraus aus ihrer Kammer getreten; es solte uns wol diese Göttliche Kunst ein geheimes Rägel und verschlossener Brief geblieben seyn. Sientmal wir gesehen schlechter Dinge dem Geist dieser Welt keine Kunst zu, die zum Gebrauch himmlischer Dinge nö-

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thig; sondern wir legen vielmehr ihren Urstand dem Paradies bey; aber doch so, daß es in denselben erstorben, wie auch der Mensch am Himmels reich erstorben, und doch, wann er durch den rechten Geist erwecket wird, wieder tüchtig wird ins Himmelreich einzugehen. Also ist auch in dieser Sache zu verstehen, wenn sie durch den rechten Geist erwecket wird: so gehet sie wieder mit ins Paradies ein, weiln daselbst ihr rechter Urstand und Heimat ist.



WATERMARK OF THE ZIONITIC BROTHERHOOD, IN THE TWO FIRST PARTS OF THE TURTEL TAUBE, SIG. A TO M, PP. I TO 90.

These were evidently printed several years prior to date on the title page. The continuation is printed upon a somewhat lighter paper. Two editions of the *Turtel Taube* were printed, one for general use, $5\frac{1}{4} \times 7\frac{3}{4}$ inches; the other one, on larger and much heavier paper, $6\frac{1}{2} \times 8$ inches, for church use. The copy of the latter in the writer's collection also bears the watermark 1744.



CHAPTER VII.

BEISSEL'S UNIQUE INSTRUCTIONS ON THE VOICE.



LET us now proceed directly to the subject, and show, as briefly as possible, by what means and opportunities we may, both spiritually and physically, attain to this art of high degree, and then consider further whatsoever things the circumstances of the case may require. In the first place, be it observed, that divine virtue must be viewed from

the summit of perfection, and occupy the first place, if one would become the right kind of pupil and thereafter a master of this exalted and divine art.

“ Furthermore, both pupil and master ought to know how necessary it is, in addition to all other circumstances, to embrace every opportunity to make oneself agreeable and acceptable to the spirit of this exalted and divine virtue, inasmuch as according to our experience and knowledge it has within itself the purest and chastest spirit of eternal and celestial virginity.

“ This naturally requires compliance with the demands

of an angelic and heavenly life. Care must be taken of the body, and its requirements reduced to a minimum, so that the voice may become angelic, heavenly, pure and clear, and not rough and harsh through the use of coarse food, and therefore unfit to produce the proper quality of tone, but on the contrary, in place of genuine song, only an unseemly grunting and gasping.

“At the same time it is especially necessary to know what kinds of food will make the spirit teachable, and the voice flexible and clear; as also what kinds make it coarse, dull, lazy and heavy. For it is certain that all meat dishes, by whatever name known, quite discommode us, and bring no small injury to the pilgrim on his way to the silent beyond. Then there are those other articles of food which we improperly derive from animals, *e. g.*, *milk*, which causes heaviness and uneasiness; *cheese*, which produces heat and begets desire for other and forbidden things; *butter*, which makes indolent and dull, and satiates to such an extent that one no longer feels the need of singing or praying; *eggs*, which arouse numerous capricious cravings; *honey*, which brings bright eyes and a cheerful spirit, but not a clear voice.

“Of bread and cooked dishes none are better for producing cheerfulness of disposition and buoyancy of spirit than *wheat* and after this *buckwheat*, which, though externally different, have the same virtues in their uses, whether used in bread or in cooked dishes.

“As regards the other common vegetables, none are more useful than the ordinary *potato*, the *beet*, and other *tubers*. *Beans* are too heavy, satiate too much, and are liable to arouse impure desires. Above all must it be remembered that the spirit of this exalted art, because it is a pure, chaste and virtuous spirit, suffers no unclean, pol-

luted and sinful love for woman, which so inflames and agitates the blood of the young as completely to undo them in mind, heart, voice and soul; whilst in the more mature it awakens excessive desire after the dark things of this world, and consequently closes heart, mind and voice to this pure spirit as its haven.

“As concerns *drink*, it has long been settled that nothing is better than pure, clear water, just as it comes from the well, or as made into soup to which a little bread is added. Every other manner of cooking, however, whereby the water is deprived of its healthgiving properties and turned into an unnatural sort of delicacy, is to be considered as a vain and sinful abuse; just as other articles of diet, which we do not deem worthy of mention in this place, have, through many and diverse lusts, been turned from their natural and harmless use into delicacies. Of those who gormandize we cannot here speak, for we are concerned only with those who are already engaged in the spiritual warfare, and who in all respects strive lawfully. With those who walk disorderly and unlawfully we, therefore, have nothing to do. It of course stands to reason that the power to exercise divine virtue is not to be sought in the selection of this or that particular diet; for, were this the case, we would wish, if it were possible, to be entirely relieved of eating, so that we might lead an Enochian, supernatural and supersensual life. Then this heavenly wonder-song would of itself break forth, without the addition of any of those things that are only transient and never reach eternity.

“And now, not to dwell upon this matter too long, let us take up the next part of our subject. Let us first say, however, that if we were to undertake as complete an exposition as the subject demands, we would fail to reach the

end. Nevertheless, we will spare no pains to make it as clear as possible ; but, let it be borne in mind that we will still leave something for the educated and practical (musician) to study and think over."



ALPHABET USED IN THE MANUSCRIPT TUNE BOOKS OF THE EPHRATA
COMMUNITY.



CHAPTER VIII.

BEISSEL'S DISSERTATION ON HARMONY.

Translation by the Rev. J. F. Ohl, Mus.D.

TRANSLATOR'S NOTE.

It will be evident to any musician who reads this "Dissertation," or who examines any of Beissel's compositions, that beyond the most rudimentary knowledge of the common chord and its inversions, he had little understanding of the laws of harmony, and none whatever of meter and rhythm. The work done by him and his associates is therefore correspondingly crude and inaccurate, and it becomes interesting only from the fact that it belongs to the first attempts made on American soil to compose sacred music. The translator has aimed to reproduce the evident thought of the writer rather than his exact language, which is often very obscure, and most difficult to render into idiomatic English.



THE all-important and most useful qualification in a teacher of new pupils is first to know that he must not teach them merely to sing the A, B, C, or the seven letters, and then at once introduce them to thirds and intervals before they have learned the characteristics of each letter, or, indeed, understand what they have learned. Special care must be

taken to bring out the distinguishing quality of each letter (*i. e.*, note or sound); and this requires such diligence and costs so much labor that we cannot here describe it. The voices may either be harsh and unsympathetic, or false notes, that do not reach the required pitch, may be sung. In such cases efforts must not be relaxed until it is learned and seen how much remains to be overcome; but if one seems to be totally incapable, let him desist for a time, in order that he may not become entirely discouraged.

“When the characteristic quality of each letter (note) has been taught, diligent efforts must be made to train the voice; and such directions must be given regarding tone-production as will enable the singer himself to correct mistakes. For at this stage of the instruction everything that is needed for ultimate success may be imparted, whilst at the same time so much may be overlooked as thereafter to require years to make good the loss.

“And now let us proceed to show what constitutes a four-part tune, and what letters (notes) in the other parts must accompany the melody in the different keys; then also to give a diagram of the keys, and to indicate how the pitch may be raised when it has fallen.

“Let it be known that not more than three letters (notes) can be used for the four parts. Consequently the fourth part is always the octave. The three letters (notes), however, always appear at the beginning of each tune. Thus we obtain the four parts. The three letters (notes) which appear at the beginning must be regarded as the masters and lords that dominate everything from beginning to end, inasmuch as the tune must close with the same letters (notes) with which it began.

“If the melody is in the key of C, E is the note in the

Ueber die Sing-Arbeit.

bis man mercke und siehet, wie weit es einer dem Düncken nach zubringen har. Scheine etwa eine gänzzliche Unfähigkeit zu seyn, so gebe man es eine Zeitlang mit solchem auf, damit man sein Gemüt nicht gar verfürzt mache. Wann aber eines jeden Buchstabens Art heraus gebracht ist: so muß hernach aller Fleiß angewandt werden, daß man die Stimme lerne brechen, und was eines jeden Buchstabens Art seye, anweise, auf daß er sie lerne verstehen, damit, wann hernach soll weiter gegangen werden, man sich bey Fehlern und Mißschlägen zu helfen wisse. Dann es kan allerdings an diesem Platz alles geholet werden, was hernach in der gangen Sache nöthig, und kan auch so viel versehen werden, daß es hernach kaum in viel Jahr kan herum geholet werden. Das ist nun dieses: Nun werden wir an diesem Ploß nicht weiter gehen, sondern wollen den graden Weg darlegen, was einen 4. Stimmigen Gesang ausmachen, und was bey allen und jeden Weißen nach ihrer Art vor Buchstaben in einer jeden Stimm auf den Choral palzen, wie auch den Schlüssel einer jeden Weiße in 4. Stimmen auf einer Tafel sehen lassen, und wann ein Gesang gefallen, wie er wieder zu haben, daß er nicht außer seiner Art und Manier gesetzt werde.

Es ist zu wissen, daß nicht mehr als 3. Buchstaben seyn können, so die 4. Stimmen ausmachen, weswegen die 4te Stimm allemal mit der Octav geschieden wird, welche 3. Buchstaben dann allemal bey einer jeden Melos die gleich von Anfang aufgetreten kommen, daß sie uns die 4. Stimmen geben, wobei dann zu merken, daß diese 3. Buchstaben, die im Anfang vorkommen, die Meßter und Herrn sind, wo alles von Anfang bis zu Ende muß auf beruhen bleiben, wellen der Gesang allemal am End wieder mit eben denselben 3. Buchstaben aushalten muß, womit er angefangen. Ist es eine C: Weiße, so ist und folget sein Anderer, als der e. und machet den Schlüssel zu dem * Barrir, der g. ist sein Dritter, da dann der obere den Tenor, u. der untere Choral g. den Bass anfänge; doch kans kommen, daß sie verwechselt werden, wenn nemlich der Choral nicht zuß mit dem C. anfängt, doch bleiben sie beyssammen, sangen den Choral an, und endigen ihn auch. Was noch sonst die anderen 4. Buchstaben, die wir hier Knechte nennen, anlangt, als f. a. h. d. so soll einem jeden von selbigen sein Mißknechte bemerkt werden, wie sie nemlich zusamen stimmen. Und ob wir zwar wol am Ende alles auf Tafeln wollen sehen lassen, so wollen wir doch daneben den Fieß

(†††)

chun

* Der Barrir ist nach der geweynen Redens-Art der Tenor, der Äbner oder der Bass.

*Barrir*¹ (tenor), and G in the *Toener* (alto). Thus the alto and the bass begin on G. This order may, however, be inverted, when, *e. g.*, the melody does not begin with C. Nevertheless these letters (notes) must remain together and begin and end the tune.

“As regards the four remaining letters (notes), F, A, B, D, which we shall designate servants, let each be told how he must serve his fellow-servants, so that they may harmonize. And although we shall show all this in diagrams at the close, we will now give ourselves the additional trouble of explaining which must be the two associates of each of these letters (notes).

“If F occurs in the melody it is served by D in the tenor and bass, and by A in the alto; A demands D in the tenor and bass, and A in the alto, sometimes also in the bass; B calls for D in the tenor, and G in the alto and bass; D asks for B in the tenor, and G in the alto and bass. In this manner a melody in C may be harmonized in four parts.

“Let us now show how the pitch may be recovered when it has fallen. To do so, the beginning must always be made with the key-note. If the melody is in C, sing C, D, D \sharp ; then call D \sharp C, and continue on this pitch.

“Now let us proceed from the key of C to the key of A (minor). Here again let us first give attention to the three masters with which the four parts must begin and

¹ Conrad Beissel here gives an explanatory footnote regarding the use of the terms *Barrir* and *Toener*, stating that in ordinary language the former stands for tenor, the latter for alto. Both of these terms were used arbitrarily by Beissel, as neither appears to have been known to the Rev. H. Ernst Muhlenberg, the best philologist in Pennsylvania during the last quarter of the eighteenth century. In a previous translation I was misled in the use of these terms by a person to whom I submitted my copy under the impression that he was an expert musician. In the present translation the modern terms are used wherever they occur.—JULIUS F. SACHSE.



end, and then bring together the four servants and assign each his duty. As A is here the ruler (key-note) of the melody, its associates are C in the tenor (occasionally also in the bass), and E in the alto and bass. This is the four-part chord in the key of A (minor). The remaining four servants which do duty besides, are F, G, B and D. F calls for B in the tenor, and for D in the alto and bass; G



Four-part Key for Melodies in C.

for E in the tenor and bass, and C in alto; B for G \sharp in the tenor, and E in the alto and bass; D for B in the tenor, and G in the alto and bass. If the pitch has sunk I must call the C I am singing A, ascend to a new C, call that A, and continue. Thus we also clearly see how to bring melodies in A (minor) into four-part harmony, and how to regain the pitch when it has fallen.

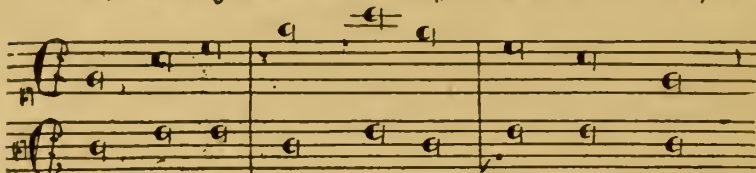
“Let us now pass from melodies in the key of A (minor) to those in the key of B \flat . In the latter key B \flat , D and F are the lords and masters. B \flat is the key-note of the melody, D governs the tenor, and F the alto and bass, though B \flat indeed remains the ruler in the bass. The four servants are G, A, C and E \flat . Of these we associate G with the melody, but C with the tenor and bass (though the upper G more conveniently takes E \flat in the bass), whilst the alto invariably becomes E \flat . A calls for C in the tenor, and F in the alto and bass; C for A in the tenor, and F in the alto and bass; E \flat for C in the tenor and base, and G in the alto. If the pitch has fallen I call my B \flat G, ascend the proper number of degrees to a new B \flat , and sing on.

“And now let us look at these melodies in which G is the ruler, and B \flat and D are the associates (G minor). In these we come to a wonderfully strange turn, inasmuch as altogether different letters (notes) are made to do service in the three other parts. We begin with the three masters. In these melodies the parts start with G, B \flat and D. Let it be understood that the three letters (notes), invariably stay together and form the beginning of a tune in four parts; that, as already stated, the fourth part is the octave; and that it does not matter with which of these three letters (notes) a tune begins. That in our description we always begin with the letter which designates the

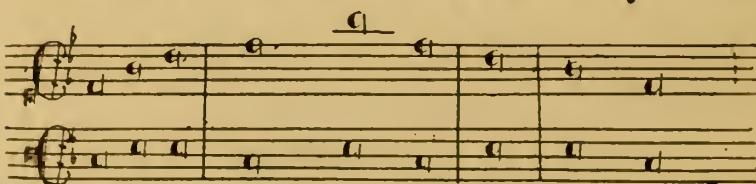
Der 4 Stimmen Schlüssel zu den c klaffen



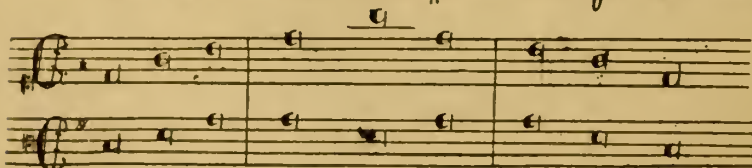
Der 4 Stimmen Schlüssel zu den A klaffen



Der 4 Stimmen Schlüssel die den g. B. haben



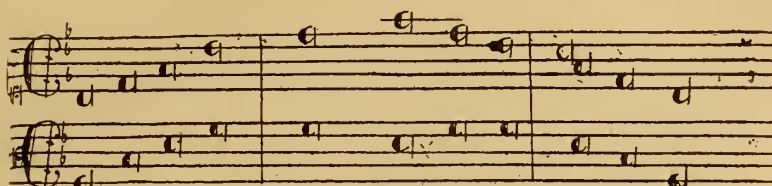
Der 4 Stimmen Schlüssel die den g. B. u. f. haben



(1) C MAJOR, (2) A MINOR, (3) G MINOR, (4) G MAJOR.

KEY DIAGRAM FROM THE SCORE BOOK OF THE CLOISTER.

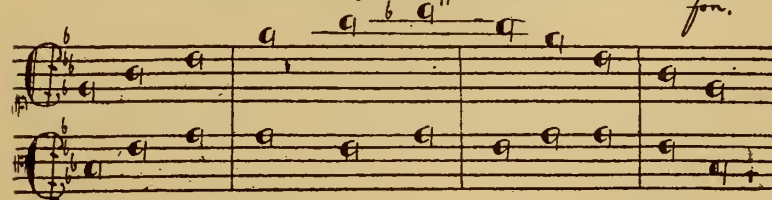
Der 4 Stimmen Schlüssel die den B haben



Der 4 Stimmen Schlüssel die den f haben



Der 4 Stimmen Schlüssel zu den Dis wei-
fin.



Der 4 Stimmen Schlüssel zu den c dis ersten



(5) B \flat MAJOR, (6) F MAJOR, (7) E \flat MAJOR, (8) C MINOR.

KEY DIAGRAM FROM THE SCORE BOOK OF THE CLOISTER.

key in which the melody is written, is done for the sake of accuracy. This is also the reason why, in our account, we seem to insinuate that all melodies begin with the letter (note) which is the chief in the melody (the key-note); yet this is not possible. In our further description we will, therefore, continue to be governed by the special characteristics of the melody. This, then, is the manner of those melodies in G that contain B \flat (G minor). G in the melody takes B \flat in the tenor, and D in the alto and bass. This is the chord, and it remains the same through the whole piece, excepting that when G is sustained in the melody, the tenor always sings B instead of B \flat . This is also the case with melodies in A (minor), in which the tenor sings C \sharp to a sustained A in the melody. The four remaining letters (notes) F, A, C and D \sharp (E \flat), serve as follows: F requires B \flat in the tenor and bass, and D in the alto; A demands D in the alto and bass, and F \sharp in the tenor; C calls for A in the tenor, and for F in the alto and bass; and D \sharp (E \flat) is served by G in the tenor, and by E (probably meant for C—TR.), in the alto and bass. To raise the pitch when it has sunk, proceed as under melodies in B \flat .

“ We now come to the melodies in G that have B and F \sharp (G major), in which G, B and D form the triad and give us the four parts. The remaining letters (notes) F \sharp , A, C and E are treated as follows: F \sharp is served by B in the tenor (sometimes also in the bass), and by D in the alto and bass; A by D in the tenor and bass, and by F \sharp in the alto; C by upper E in the tenor, and by A in the alto and bass; E by C in the tenor and bass, and by A in the alto. The directions given under melodies in B \flat will show how the pitch may be raised.

“ There yet remain the melodies in F, in which the triad

F, A, C gives us the four parts. The remaining four servants G, B \flat , D and E are disposed as follows: G is served by C in the tenor and bass, and by E in the alto; B \flat by D in the tenor, and by G in the alto and bass; D by B \flat in the tenor and bass, and by G in the alto; E by C in the tenor and bass, and by A, sometimes by G, in the alto. If the pitch has fallen, I do as indicated above, *i. e.*, I get another F by singing F, G, A \flat , and then calling A \flat F, on which pitch I continue.

“We have now imparted, as well as we are able, the secret of our spiritual song. Although in this work (the *Turtel Taube*) we are more concerned with hymns than with tunes, and a well-informed person might ask why so much has been said about music when none appears in the book, we have yet thought it proper to write this introduction, partly because from music the hymns in this volume derive their attire and adornment, and partly because it will stimulate lovers of this noble and paradisiacal art to inquire further into its secrets.”

Thus ends Beissel's extraordinary Dissertation on Harmony, which was the basis of the Ephrata music. A few short paragraphs of an apologetic character conclude his “*Vorrede über die Sing-Arbeit.*”




FACSIMILE OF WATERMARK IN WRITER'S LARGE PAPER COPY OF THE
TURTLE TAUBE; *vide* pp. 65 *supra*.



CHAPTER IX.

ORIGINAL AND MODERN NOTATION.

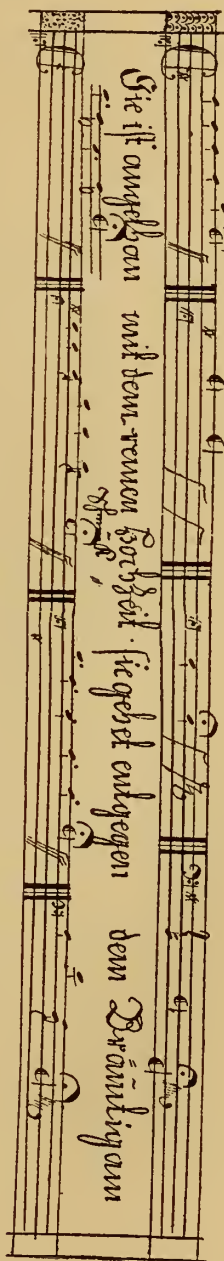
 IN conclusion we present a few examples of Ephrata music, in their original form as well as in modern notation. One of the most characteristic of these is *Die Braut ist Erwachet*, set in four parts. How the original score of this tune was written on a single staff is shown on the following page.

It will be noticed that all this music is very strange in its progressions, and violates almost every rule of harmony, as is to be expected from one who was not an educated musician. This fact, however, does not lessen the historic value of these unique compositions, but rather tends to increase our admiration for the enthusiastic celibates of the mystic community on the Cocalico, who, at so early a day, in the midst of their primitive surroundings, found time and inspiration to work out their own system of harmony and compose so many original hymns and tunes.

The rendition of this music was as peculiar as the music itself, and was sung according to the old records in a falsetto voice without opening wide the lips. The result, we are told, was a "soft measured cadence of sweet harmony." The true Ephrata vocal music virtually died out with the community.

Die Braut ist er
 In der
 von dem
 Befrey
 der Sündler.

Sie ist aweghan mit dem neuen hochzeit sie geht entgegen dem Bräutigam

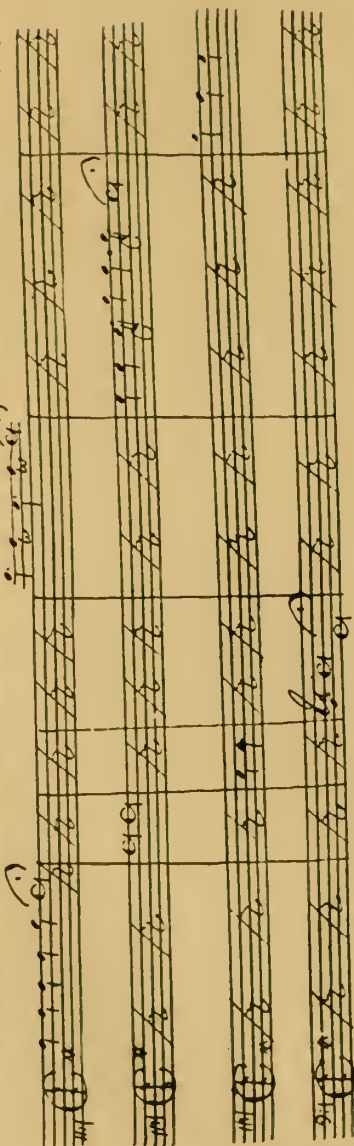


DIE BRAUT IST ERWACHET. FOUR-PART ANTHEM SET ON A SINGLE STAFF.

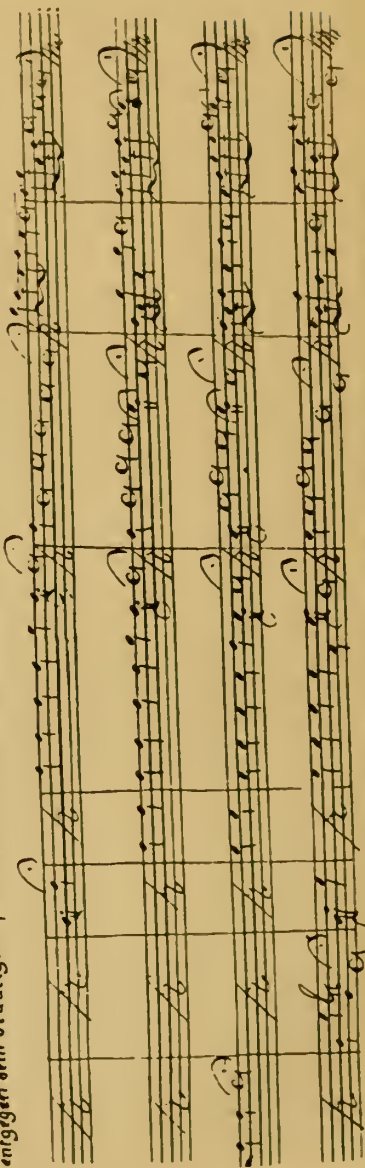


MUSIC AS WRITTEN FOR AND USED BY THE SECULAR CONGREGATION.

Die Braut ist erwachet von dem geschrey der Todtst. sie ist angelohn mit dem reinen hochzeitsgmueth sie gehet



engesaget dem bräutigam. sie ruft er kömst O lobet sy, der da kömst im namen des herren. Hosianna in der höhe



"DIE BRAUT IST ERWACHET," AS AN ANTHEM FROM MS. HYMN AND TUNE-BOOK.

DIE BRAUT IST ERWACHET.

Die Braut ist er-wach-et
 sie ist an-ge-than
 mit dem rein-en Hoch-zeits-schmuck:
 sie ge-bet ent-ge-gen

von dem
 Ge-schrei

der Wäch-er:

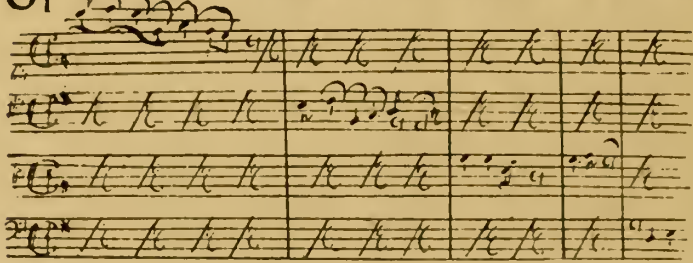
dem Bräu-tig-am: sie ruft:
 sie ruft:
 Er kommt, Ge-lo-bet sei, der da kommt
 im Na-men des Her-ren, Ho-si-an-na in der Hö-h-e.

dem Bräu-tig-am: sie ruft:

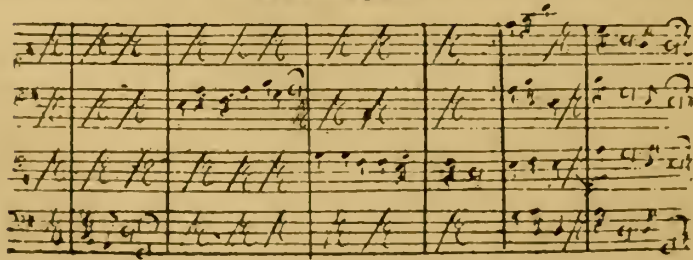
ANTHEM DIE BRAUT IST ERWACHET TRANSPOSED INTO MODERN NOTATION.

After the singing schools became established, the celibates, male and female, were divided into five choirs, with five persons to each choir, namely, one soprano, one tenor, one alto and two bass singers. The sisters were divided into three choirs, the upper, middle and lower; and in the choruses a sign was made for each choir, when to be silent and when to join in the singing. These three choirs had their separate seats at the table of the sisters during love feasts, the upper choir at the upper end, the middle at the middle, and the lower at the lower end. In singing antiphonally, therefore, the singing went alternately up and down the table. Not only had each choir to observe its time when to join in, but, because there were solos in

GOTT wir kommen dir entgegen, zeigen unsre Frucht der Saat, die wir unter

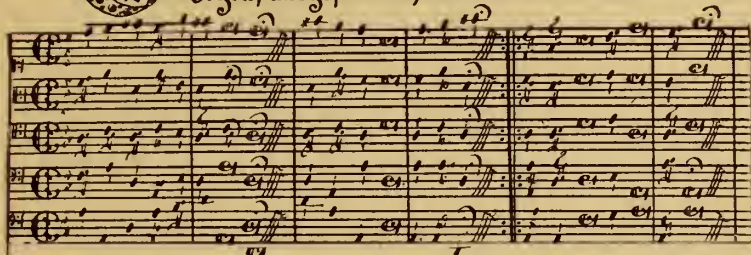


deinem Ergen angeeignet durch deine Gnad, hier sind wir und zeigen an, was du
an uns hast gethan.



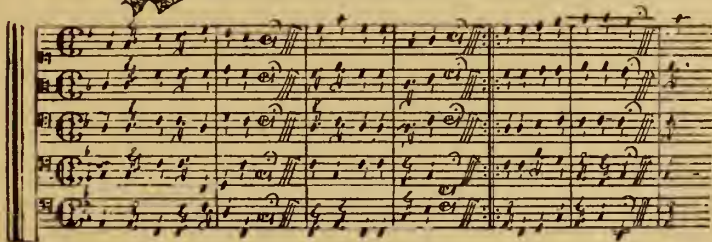
AN ANTHEM ARRANGED TO BE SUNG ANTIPHONALLY FROM WUN-
DERSPIEL, p. 9.

Gott! wir kommen Dir entgegen, zeigen
Begen, ausgesät durch deine Gnad. Hier



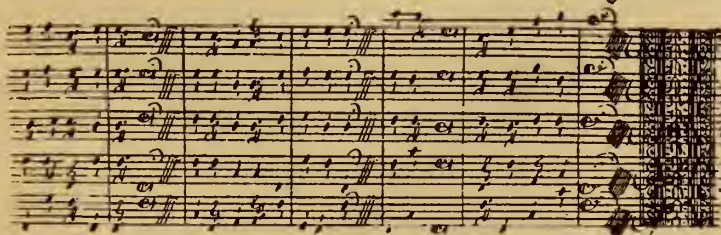
ARRANGED AS A HYMN FOR FIVE-PART CHOIR. TURTEL TAUBE, HYMN 13,
PART ONE, p. 66. ZIONITISCHER ROSENGARTEN, p. 27.

Wie ist doch der Herr so gütig und getreu
unser Sorg erfreut, und hilft aus der größten Noth, zeige



NO. 98, PART FOUR, pp. 402, TURTEL TAUBE.

in unserm Leid? sehr gedultig und sanftmüthig, eh er
sich als ein treuer Gott: darum will ich ihn von Sorgen loben in den größten Schm



ZIONITISCHER ROSENGARTEN, p. 102.

each chorale, every voice knew when to keep silent, all of which was most attentively observed.

The next illustration presented here is the hymn *Wohl-auf wohl-auf und schmück dich*. This is also given in both the original and the modern form. Both of the above melodies, with that of the seven-part choral *Gott ein Herrscher aller Heiden* were artistically rendered by Mrs. Frank Binnix at our annual gathering at Harrisburg, October, 1901.

An illustration of the five-part setting "*Wie ist doch der Herr so gütig*," is given upon the previous page.

The words and music of this hymn are by Sister Anastasia (Anna Thomen), who afterwards eloped with and married Johannes Wüster, the Philadelphia merchant.

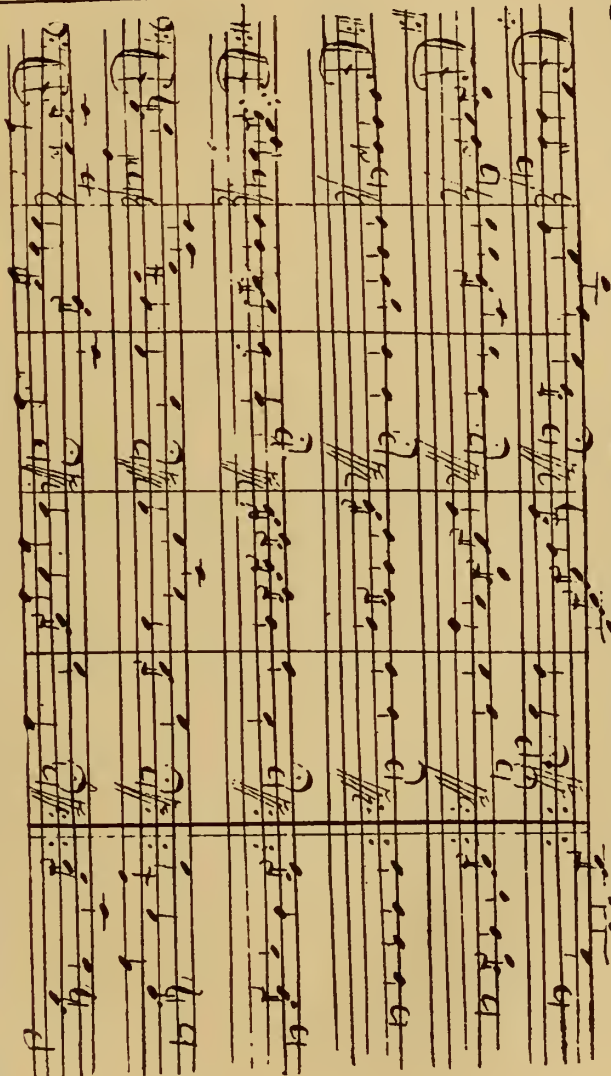
How the same words and tune were frequently set as an anthem as well as a hymn is shown by the two versions of the hymn *Gott wir kommen Dir entgegen*, on pages 84 and 85.

An illustration of music set in six parts is also presented in the original form. This is taken from the *Paradisches Wunderspiel*, or the great choral book of 1754.

In closing our paper upon the music of the cloister we present a version of the celebrated seven-part motet *Gott ein Hersher aller Heiden* transposed into modern notation. The same criticisms as to progressions that apply to the other pieces apply also to this composition.

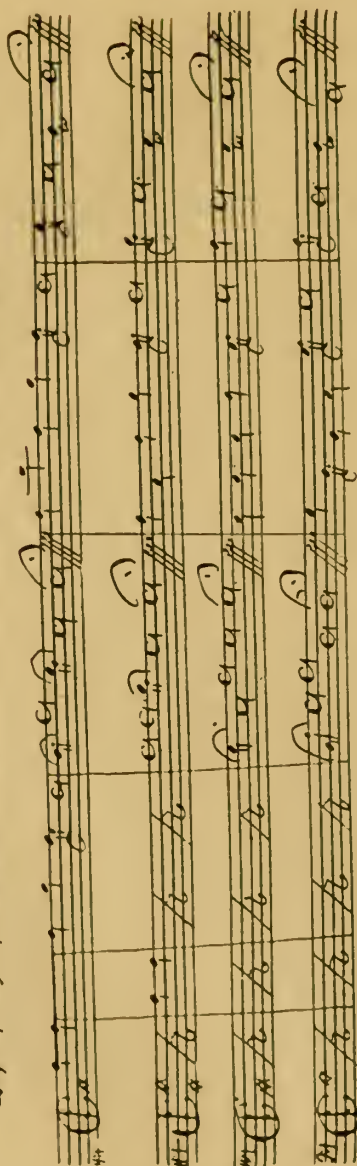


**Gedenke, Herr, an David und sein Gedden, weil er dir selbst geschworen
hat, daß er dir dienen will zu allen Zeiten**

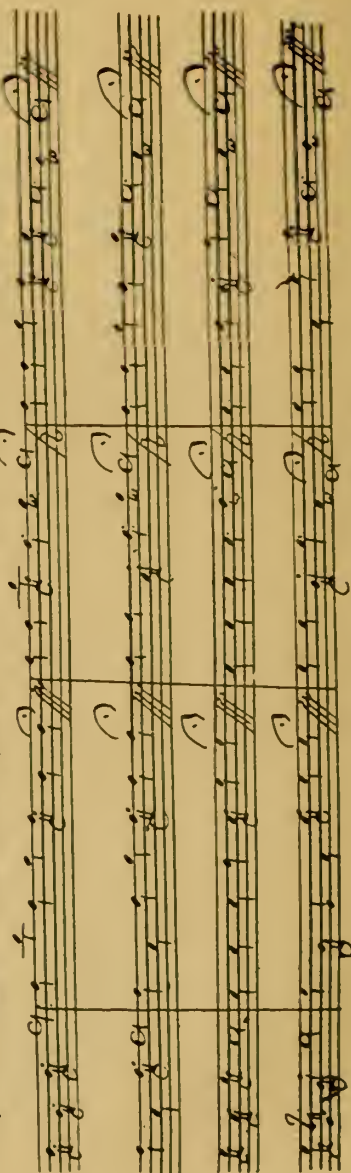


AN EPHRAATA MOTET IN SIX PARTS. TURTEL TAUBE, HYMN 27, p. 192. PARADISCHES WUNDERSPIEL, HYMN 100, p. 71. CHORAL BOOK, p. 195. WEYRAUCHS HUEGEL, HYMN 20, p. 771.

Wohlauf wohlauf und schmück dich herrlich in dem gehen, such dein geschnaid zieh deine Kleider an



du sollt nun bald Euer Vorders Klerne sehen. Du heiliges Volk steh auf, den der dich liebt ist auf der bahn



WOHLAUF, WOHLAUF, UND SCHMÜCK DICH HERRLICH.

The image displays a musical score for the hymn "WOHLAUF, WOHLAUF, UND SCHMÜCK DICH HERRLICH." It is presented in two systems. The top system shows the original notation, and the bottom system shows the same music transposed into modern notation. The original notation uses a key signature of one sharp (F#) and a common time signature (C). The transposed notation uses a key signature of two sharps (F# and C#) and a common time signature (C). The lyrics are written below the staves.

Original Notation (Top System):

- Staff 1: Wohl-auf, u. schmück dich herr-
- Staff 2: lich in dem Geh-en, such dein Ge-schmeid, zieh dei-
- Staff 3: ne Klei - der an;

Transposed Notation (Bottom System):

- Staff 1: du sollst nun bald vor Got - tes Thro - ne ste - hen.
- Staff 2: Du heil - igs Volk steh auf, denn der dich liebt ist auf der Bahn.

AS TRANSPOSED INTO MODERN NOTATION.

GOTT EIN HERRSCHER ALLER HEIDEN.

The musical score is arranged in two systems, each with five staves. The first system includes a vocal line and four accompaniment lines. The second system repeats the structure. The lyrics are in German and describe God as the ruler of all heathen, who is praised for his power and mercy.

System 1:

- Staff 1: Gott ein Herr wenn er Zi-
- Staff 2: scher al - ler Hei - den, on schön wird schmück-en,
- Staff 3: der sein Volk bald ihr Heil wird las-
- Staff 4: wird herz-lich lei-ten, sen näh-er rück-en,
- Staff 5: und ihr recht las- sen hoch her-gehn: so wird man Freud und Won-ne sehen

System 2:

- Staff 1: Gott ein Herr wenn er Zi-
- Staff 2: scher al - ler Hei - den, on schön wird schmück-en,
- Staff 3: der sein Volk bald ihr Heil wird las-
- Staff 4: wird herz-lich lei-ten, sen näh-er rück-en,
- Staff 5: und ihr recht las- sen hoch her-gehn: so wird man Freud und Won-ne sehen

an sei - nem Ei - gen - thum,
dass nun giebt Preiss und Ruhm

Gott dem Kö - nig, der sie er - höht,
ihr Völ - ker seht! wie Got - tes Braut nun ein - her - geht.

SEVEN PART MOTET. WEYRAUCHS HUEGEL, HYMN 652, p. 740. TURTEL TAUBE, HYMN 30, p. 196. WUNDERSPIEL,
HYMN 108, p. 75. ZIONITISCHER ROSENGARTEN, p. 51.



SYMBOL AND MOTTO OF THE EPHRATA COMMUNITY.

Appendix.

A Page of Ephrata Theosophy.

READ AT THE ANNUAL MEETING OF THE PENNSYLVANIA
GERMAN SOCIETY, EPHRATA, PENNA.,
OCTOBER 20, 1899.

By
JULIUS FRIEDRICH SACHSE, LITT.D.



LANCASTER, PA
1903.

Kurz gefaßt.

Nütliches

Schul = Büchlein

Die Kinder zu unterrichten, in Buchstabieren,
Lesen, und auswendig lernen,

Deme angehängt ein kurzer doch deutlicher, und
gründlicher

Unterricht
Zur Rechenkunst.

Aufgesetzt zum Nutz und Gebrauch vor Kinder.

Von L. H

Zweite Auflage.

EPHRATA.

Gedruckt und zu bekommen bey dem Schulmeister,
Drucker und Buchbinder 1786

TITLE PAGE OF HOECKER'S EPHRATA PRIMER.



EPHRATA THEOSOPHY.



AMONG a mass of papers and manuscripts which it was the good fortune of the writer to examine some months ago, dating from the provincial period, and relating more or less to the upper end of Lancaster County, there was one that particularly attracted his attention.

This was an old manuscript, yellow and discolored by age. It was written on the ordinary coarse writing-paper, such as was the product of the paper-mills on the Wissahickon and Cocalico. The writing was still distinct and clear, done in a firm hand, with a well-pointed quill, showing that the writer must have been one of education and experience.

Upon the outside, as a legend, it bore the old German proverb or *Sprüchwort*:

"Quäle nie ein Thier aus scherz,
Dann es fühlt wie du den schmerz."

("Ne'er torment a beast in sport,
For it feels like you when hurt.")

Upon examining the paper it proved to be a plea for mercy toward the brute creation. This ended with an earnest entreaty for social purity, and incidentally illustrated the theory of the migration of the soul.

The more it was examined, the greater became the interest in the subject and the manner wherein it was presented. The only possible clue to authorship was the endorsement upon the first page: "Obed, *ein wallender nach der seligen ewigkeit.*" This was the signature and Kloster name of Ludwig Höcker, one of the most devout members of the Ephrata Community, who was the schoolmaster of the settlement, and has the honor of having established, in 1739, the first Sunday-school of which we have any record. Brother Obed was also one of the instructors in the classical school or academy maintained by the Brotherhood, and the present paper is evidently one of his lectures or discourses delivered before the higher class. He was a prominent character in the Ephrata Community, and a firm supporter of Prior Jaebez.

When he was in his seventieth year, and the institution was already verging into a state of decline, the old philosopher published a second edition of his primer and school-book.

Upon the reverse of the title he gives as a reason for its publication that "if it be used by the children, it will prevent, in every case, the destruction of a Psalter or a Testament"; thus showing that the chief text-book of the Ephrata system of education was based upon the daily use of these two fundamental parts of Holy Writ. At the

MUSIC OF THE EPHRATA CLOISTER.



J. P. SACHSE, PHOTO.

ONE OF THE EPHRATA PRINTING PRESSES.

IN COLLECTION OF HISTORICAL SOCIETY OF PENNSYLVANIA.

time of its issue, as will be seen from the title, the pious recluse then filled the position of schoolmaster, printer and bookbinder to the Brotherhood. Brother Obed died during the summer of 1792, after passing the allotted three-score years and ten.

The paper under consideration has the distinction of being the earliest effort made in this country to prevent cruelty to animals, and to inculcate in the minds of the growing generation the duty of protecting and respecting the virtue of the gentler sex. The illustrations in the course of the lecture are occasionally of a somewhat harrowing nature; at the same time, we must bear in mind the state of the country and its people at that period, when it will be found that the similes are well suited to the times in which they are used.

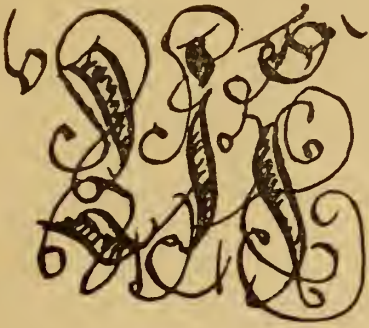
It matters but little whether or not good Brother Obed was the author of the paper. There were others among the solitary recluses equally devout. At the same time it is an excellent illustration of the code of morals taught in this community. Then, again, we have here the earliest known plea for the two movements which now, in the closing years of the nineteenth century, have become a fashionable fad. It is but another illustration of how the Pennsylvania German has lost the honor and credit due to him through his innate modesty.

Here the lecturer was far ahead of his time. What fruits his labors bore, both history and tradition have failed to record. What great good was accomplished by this plea, so quaintly and forcibly presented to the youth of the middle of the eighteenth century, will never be known. Even the existence of this essay was unknown and forgotten until it fortunately fell into the hands of the writer, and is now translated into the language of the country :

Geistliche
 B r i e f e
 eines
 Friedsam en
 Pilgers,

Welche er von 1721. bis an seine 1768.
 darauf erfolgte Entbindung
 geschrieben.

Ephrata, gedruckt im Jahr 1794.



HILE sitting in my chair and dozing one evening, it seemed to me that I heard a voice saying: "Take up your pen and write what I dictate." I looked around whence the voice came, but could see nothing. My lamp was still burning, but the room was empty. I was

alone. Then I felt that it was my guardian spirit (*Schutzgeist*) who had made his presence known, so I at once prepared myself to write, when the voice dictated the following story:

"I was the oldest son of a country gentleman, who was possessed of large wealth, and when I was about nineteen years of age, I was thrown by my horse while hunting, and by the fall dislocated my neck, and from a lack of immediate attention, died before I could be taken home.

"In the next moment, to my inexpressible sorrow and surprise, I found myself in the shape of a pug-dog, in the stable of a country tavern kept by a man who formerly had been my father's butler, and married the cook. As a pug, I really received many caresses. Alas! my master, to increase, as he said, my beauty and strength, soon afterwards cropped my ears and cut off a piece of my tail. In addition to the pain this operation caused me, I quickly experienced in a thousand ways what great inconvenience this mutilation subjected me to, and how it placed me at disadvantage. At the same time, this was but the least part of my misfortunes, which I was destined to suffer in this condition.

"My master had a son who was about five years old, and

even more of a favorite than I was ; and as his whims and passions were condoned as soon as they manifested themselves, he was encouraged to vent his spite against any living or inanimate thing which offended him, by beating me. When he did any damage (of other transgression no notice was taken) the father, the mother, or servants were ever ready to flog me in his place.

“This intercourse with persons whom formerly I had but looked at with disdain, and was wont haughtily to command, was not to be endured ; so, early one morning, I ran away. Although it was raining hard I kept on my journey until the afternoon without intermission. It was about four o’clock when I came to a village, and at a house where some carpenters were at work I noticed a heap of shavings under a temporary cover to keep them dry. So I crawled, as I believed, unnoticed into a corner and lay down. Alas ! a man, who was just working on some lumber, seeing that I was a strange dog and of the pug variety, conceived the idea of amusing himself and his fellow-workmen at my expense. For this purpose he bored a hole about two inches in diameter in a piece of deal. He then caught me suddenly and poked the stump of my tail through this hellish machine, and with a hammer drove a heavy wedge beside it, so as to firmly fasten all together. The act crushed the bones and cause me indescribable torture. As he set me down, the wretches who witnessed this barbaric play, broke out into boisterous laughter over the painful efforts to which I gave expression, in my miserable attempts to escape and release myself from the board which I was forced to drag after me. They hissed me until I was out of their sight. In the meantime, as fright, pain and embarrassment urged me on with an unwilling speed, I ran with such force between two posts,

which were not far enough apart to let my block pass through, that the board with the remains of my tail stayed behind. Soon after, I found myself on the grounds of a gentleman farmer, where I saw in the distance the large watch-dog; so, fearing to be torn to pieces, I continued in my flight. Alas! several farmers at work in a barn some distance off, seeing that I ran without being pursued, that my eyes gleamed, and that I was frothing at the mouth, imagined I was mad and struck me dead with a threshing flail.

“Thereby I was released from this mutilated and persecuted body, and found myself under the wings of a flicker, together with three others just hatched. I now rejoiced in the thought that I, like my mother, would be a denizen of the air, and could swing myself aloft to such a height that no human cruelty could reach me. Alas! even before I could rightly fly, my mother was surprised in her nest by a school-boy, and in her attempt to escape was squeezed so hard that soon after she died. The boy thereupon took the nest, and all there was in it, and placed it in a basket where I soon lost my three companions in misery by the unsuitable food and improper attention. I remained alive, and after I was able to feed myself, my tyrant’s mother took me as a present for the daughter of her landlord. This young girl was a beautiful creature, in her eighteenth year.

“My imprisonment now seemed to lose its terrors. I did not have to fear the rough fist of an ignorant lout whose caresses were even more to be dreaded than his anger, who, even in his passion and inclination for a new toy, was apt to neglect me and let me starve to death, or would twist my neck for the penny given him to buy my food. I now became accustomed to confinement in a cage; I was

hung out of a cheerful window, and regularly fed by one of the most beautiful hands in the world. Thus I fondly imagined that henceforth, being under the shelter of the tender caresses of this fair being, with every evidence of love and affection, no sorrow would come to me.

“My fate, however, was destined otherwise. As a young lady from the city made an afternoon call at my mistress’ house, the latter embraced the opportunity to exhibit me with others of her pets, among which were a parrot, a monkey, and a small dog. She whistled and held out her finger; I hopped upon it; she stroked my feathers, and I laid my head against her cheek, and, further to show my appreciation and how I valued her attentions, I began to sing. As soon as my lay was ended, the visitor turned to my mistress and said that the dear creature would necessarily become the most beautiful singing bird in the world if its eyes were burned out, and it were confined in a narrow cage.

“This dreadful suggestion was sanctioned by my beautiful mistress, upon the repeated assurance that my song would be greatly increased thereby. Accordingly, upon the next day, she undertook the inhuman operation, according to the given directions, using the point of a heated knitting-needle.

“My condition may now be easier imagined than described. Fortunately I was not permitted to endure the sad loneliness of constant darkness for any extended time, as on one occasion, in the dusk of the evening, a cat came unnoticed into the room, pulled me through the bars of my cage and ate me up.

“I was far from dissatisfied to be again released from both blindness and imprisonment, and in the shape of a May-bug to fly about in the air. However, I had scarcely

entered into this sphere of my existence when a gentleman, in whose garden I was seeking food on a cherry leaf, caught me and gave me to his son, a little fellow who was just luxuriating in his first pair of trousers, saying: 'Here, Charlie, is a bird for you.' The boy received me with pleasure, expressing Satanic joy, and forthwith impaled me alive, as he had been taught, upon a needle fastened to a linen thread. Thus I was condemned to afford pleasure to my young master by sailing around in the anguish and torment of death. When I was completely exhausted and unable to use my wings any longer, he was told to crush me under foot, as I was of no further use, a command which he executed in a merciful manner by scrunching me in an instant in the dust.

"From a May-bug I migrated into a rain-worm, and found myself esconced in the dung-heap of a farm-yard. By this change of my condition I consoled myself with the reflection that, while I could not now rise in the air and with the rapidity of thought take myself from one place to another, I was at least in a position where I could neither be a pleasure to mankind nor evoke their enmity, both of which had proven equally disastrous to me. Thus I hoped now to end my life in peace, as in my humble condition I would escape the notice of the most cruel of all created creatures.

"Alas! I was not suffered to rest long in my fancied security. One morning I was disturbed by an unusual noise, and remarked that the whole earth around me trembled. Quickly crawling up to the surface to learn the cause, I no sooner got to the top than I was eagerly seized by the person who had loosened the earth with a digging-fork for just the purpose of what had brought me to the light. Thus, together with many others of my kind, all companions in misfortune, I was thrown promiscuously

into a broken pot, and soon after became the property of a tender-hearted shepherd who found his pleasure in angling.

“The next morning this man took us to the banks of a stream, and forthwith took out one of my companions ; and, while whistling a lively tune, forced a barbed fish-hook through the entire length of the worm, as the point entered at the head and emerged at the tail. The unfortunate animal squirmed on the bloody hook in pain and suffered torture greater than any human being ever experienced, and which no animal can feel whose muscular vitality does not extend to all parts of its being.

“In this condition it was thrown into the water as bait for a fish, until it, together with the concealed hook, was swallowed by an eel. As I witnessed this tragedy I made my own reflections upon the great disproportion between the pleasure of catching the game and the torment inflicted upon the bait. However, these reflections were suddenly dispelled by the identical anguish of death of which I had just been a witness.

“You would not have space enough upon your paper if I were to relate to you all that I suffered from the thoughtless brutality of the human race : what I experienced as a cock, a lobster, and a pig. It will suffice to say that I have suffered equal to the malefactor who is broken on the wheel, for I was boiled alive upon a slow fire, and beaten to death with five thongs, to tickle the sensual palate of the epicure or furnish enjoyment for the rabble.”

Thus far I had been the amanuensis of an unseen mentor. During the continuation of my musing I felt something tickle my hand. As I lifted my eyes from the paper to see what it was, I found it to be a common house-fly, which I immediately caught and killed by holding it in the flame of my lamp. In an instant the fly disappeared and

a young maiden of exquisite form and beauty, in all the glory of budding womanhood, stood before me. "Thoughtless wretch," said she, "you have once again changed the condition of my existence, and have now exposed me to far greater fatalities than any to which I have thus far been subjected. As a house-fly, I was your mentor and I might have escaped from your cruelty, were it not my intention to instruct you. Alas! now it is impossible for me to remain concealed, and therefore equally impossible to be safe. The eyes of sensuality and unbridled desire are centered upon me. Man will henceforth use all his wit, and employ an indefatigable resolution to lead me into dishonor and vice. But, although man still remains my enemy, and henceforth attacks me with greater ardor and persists in his desires with greater stubbornness, I have now less strength to withstand him than formerly. There is an element within my own bosom which will exert itself to annihilate me; its influence is constant, and a constant influence is not easily overcome. In the meantime publish unto the world what I have disclosed unto you; and if perchance thereby a single human being is turned from the exercise of a guilty inadvertence to do aught for the protection of the inferior creatures, and also by these considerations to prevent the unfortunate results of one's inhuman actions, which cause pain and suffering, then I have not suffered in vain.

"But as I am now exposed to accidental as well as to incidental evil, and as I not only stand in danger of wanton caprice and indiscretion, but also of the wicked designs of cunning and knavery, therefore, in order to expiate for some of the great wrong you have done me, let it henceforth be your bounden duty to warn, in public print and upon all proper occasions, the female sex against the snares

that are laid for their destruction, and discourage the male sex from all attempts to decoy and debauch innocence. Show unto the latter the enormity of their crime, which they heap upon themselves, and picture to them the shameless, dissimulating treachery that they commit under the guise of ardent and tender affection for that beauty and innocence alone which makes love credulous, and in its guilelessness is free from suspicion, and is thus cast into unfathomable misery."

As I listened to this charge, my heart beat so strongly that the anxious efforts I made to answer awakened me.



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There Will be Issued Shortly (to Subscribers Only) a

FACSIMILE REPRODUCTION

OF

BEISSEL'S TREATISE ON MUSIC,

WHICH FORMS A PREFACE TO THE

"TURTEL TAUBE," EPHRATA, 1747.

A translation, as literal as possible, by a competent German and Musical scholar, will be given page for page with the facsimile, so that competent persons can judge for themselves, and the Treatise will be accompanied by an Introduction and Notes, by James Warrington, of Philadelphia.

This Treatise, couched in mystical phrase, is exceedingly curious, and the book itself is rare. It is not only one of the earliest Treatises on Music printed in this country, and on that account interesting, but it is worthy of attention on Theological and Musical grounds. In it Beissel actually, though not formally, uses the movable Do, and in some respects anticipates the Tonic Sol Fa movement.

Very erroneous impressions of Beissel and his music prevail, owing to the fact that from and including the time when Brothers Lamech and Agrippa attempted to describe his method, none who wrote or spoke about it have had any knowledge of music as a science. The common idea about the Ephrata celibates singing in "Falsetto," arises from the fact that some of the upper parts for female voices run as high as A and B above the staff, and as these voices did not sing the melody, but only an accompaniment, those unlearned might easily call these high voices "Falsetto" without knowing what the term really meant.

The many mistakes made, render a true appreciation of the man and his musical labors impossible to those who depend upon the published accounts, and in his "GERMAN SECTARIANS," recently published, Sachse has gathered together all the flying rumors and gossip and put upon them the stamp of his approval. A slight glance at the original gives ample evidence that not only is the "critical" faculty lamentably absent from this would-be historian, but that his knowledge of music and of the English language is so slight as to render his translation worthless to the student. These facts seem to render a good translation necessary: hence the present reproduction.

was a collection of hymns and when the colony set up its own printing establishment, noted for the quality of its paper and the excellence of its printing, the publication of hymns, written by these pietists, became an important part of its work.

"The Turtel Taube," or book of "The Turtle Dove," made its appearance in 1747. The title was symbolical of the dove, which, according to Greek legend, descended from Heaven at the time of the Crucifixion, settling on the shoulder of the Saviour, crying "Kyrie, Kyrie, Kyrie." A small quarto, of a little over three hundred and fifty pages, it contains two hundred and seventy-seven hymns, two-thirds of them by Beissel, the rest by other members of the colony. In a foreword of five pages and a prologue of fourteen, Beissel explains some of the principles of the order and of its music, and there, as Dr. Julius F. Sachse has pointed out in his voluminous study of the colony, "The German Sectarists of Pennsylvania," the student of religious history and of music can learn much of interest. For, although Beissel had no sense of meter or of rhythm, he did, as Sachse says, evolve a distinctive system of harmony, unique musical notation and a series of quaint melodies, which charmed the ear and exerted an influence on American hymnology. In "The Turtel Taube" there is exemplified, in the fullest extent, that music of the Cloister which delighted Acrelius when he visited Ephrata on his travels, and which

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was the earliest and most original distinctive system of music evolved in the western world during the Eighteenth Century.

Friedsam Gottrecht, as Beissel was called, was always striving after an angelic choir. So he counsels the singers, in the prologue to this work, to avoid such diet as may coarsen the quality of their tone and lectures them on pitch and tone production. If one could live without eating, he says, truly voices might attune to those of the celestial choir. In the course of twenty years he composed a thousand hymns. Night after night his training of the choir went on, and, when the weather permitted, he would lead the Sisters and Brothers on a midnight tour of the grounds singing these hymns.

Beissel had no difficulty in holding his band together, despite the rigor of their existence, and he was able to draw to him such persons as Pastor Peter Miller, of this city, a graduate of Heidelberg and a scholarly theologian, and the wife of Christopher Sauer, who deserted her husband, in order that she might gain spiritual regeneration, as one of the doctrines of the mystics of the Cocalico was that no woman who loved a man or any man who loved a woman more than God could expect redemption. In time Miller became Beissel's successor as head of the order while Sauer's wife became the Prioress.

With Beissel's death, in the summer of 1768, the decline of the colony began, although its customs were continued, in part, well into the Nineteenth Century at the Snowhill Monastery, in Franklin county. But the "Paradisical Wonder Music," which he and his followers composed, remains as proof of the native genius of this self-instructed baker, who, if he had been properly trained in the art of composition, might have gained high distinction as a composer. In his day Beissel often met more ridicule than respect and when he sought converts among the members of other German sects in the Skippack and Perkiomen, or when he came to Philadelphia to admonish the Quakers to give up "their worldly ways," he often encountered opposition.



hymn

